

MUSIC & DRAMA

# The AMERICAN ORGANIST

Title Reg. U. S. Pat. Off.

*Indexed*



DECEMBER 1931

Vol. 14 - No. 12

25c a copy

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# It's a Better Product

—and the Advertising Page is writing a Verdict  
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1. The first step: a man or woman studies an art, or a trade, or an industry, and acquires a working knowledge.
2. Then he secures a position or starts a factory.
3. By diligence, long hours, careful planning, he perfects his product to a point where he no longer feels himself a beginner but has confidence in the worth of the thing he is doing.
4. He begins to want people to pay attention to his work, know his product, appreciate its special merits, as he sees them. He knows it has special merits.
5. When Boston, Chicago, Los Angeles, New York or Philadelphia had only ten thousand inhabitants an organ builder or an organist among them was automatically known and people interested in his product automatically thought of him when they needed him. He was one among a few. When populations increased to millions, artists and artisans in all classes increased proportionately, and each worker became known to a rapidly narrowing circle; and that circle was in turn invaded by the fame of the few from beyond, whose merits were fostered by the increasingly efficient machinery of advertising. And the man who depended upon the free publicity of his friends and the merit of his own product above the advertised product was indeed an optimist.
6. Optimism doesn't pay bills. It takes good business management and efficiency to keep pace with the rest of the world. The next step followed automatically: the man who knew his business, was certain of the worth of his product; he knew others would recognize its worth if they saw it; and he advertised it.
7. If you buy a new automobile, do you want to be the owner of a product that must be apologized for and explained? Pride and joy do not come from owning an unknown product. The unadvertised Ford of a decade ago was a Tin Lizzie. How often do we hear that uncomplimentary appellation to the new and advertised Ford? True, it's a better product. A better product is always advertised.
8. And that's the final step in advertising. It's a better product.

## THE AMERICAN ORGANIST

*Organ Interest Inc., Publishers*

467 CITY HALL STATION

NEW YORK, N. Y.

## Christmas Music

Prepared with Special Consideration to the  
Requirements of the Average Chorus

### A GUIDE FOR PURCHASERS

Obvious Abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.

o.u.—organ accompaniment, unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

### CHRISTMAS ANTHEMS: MODERN

This year we have an unusual quantity of new publications for Christmas; because of the quantity of material to be listed, the reviews must be correspondingly brief.

FRANK C. BUTCHER: "THE VIRGIN AND CHILD," 13p. c. e. Schirmer, 1915, 20c. Mentioned now because it has not been included in any former columns and has sufficient elements of novelty and Christmas spirit to make it worth notice.

T. F. H. CANDLYN: "THERE CAME THREE KINGS," 8p. cu. me. Ditson, 15c. An anthem of excellent merit, needing much interpretive care. Written with considerable freedom of style and treatment.

EDWARD MARGETSON: "A CHRISTMAS ROUNDELAY," 6p. cqu. md. Gray, 15c. A merry number in contrapuntal style with fugal opening, quite effective and worthy.

WILLIAM S. NAGLE: "WHEN CHRIST WAS BORN OF MARY 6855," 6p. cu. me. Contrapuntal treatment, considerable variety, modern in spirit but ancient in musical flavor; a very worthy anthem.

WILLIAM R. SPENCE: "A LOWLY STABLE IN BETHLEHEM," 9p. c. me. Ditson, 15c. An anthem in 6-8 rhythm, short soprano solo, section for 4-part chorus of men's voices, ending in fortissimo climax.

W. R. VORIS: "TODAY DOTH BLOSSOM JESSE'S STEM," 9p. cqu. md. Ditson, 15c. Opens with three hummed measures, and then leads into a style that will depend for its effectiveness upon the amount of artistry the choir-master is able to apply. Done by a fine choir, its effect ought to be of a superior order.

ALFRED WHITEHEAD: "JESU GENTLEST SAVIOR," 3p. cqu. d. C. Fischer, 10c. An exceedingly severe bit of writing in contrapuntal style.

DAVID MCK. WILLIAMS: "SLEEP O SLEEP SON JESUS," 7p. c. md. Gray, 15c. Written only for the best of choirs, capable of a style of workmanship not entirely unlike the musicianship we expect from an orchestra. Dr. Williams has a great chorus at his command, a perfect laboratory for trying out his effects, and we can expect that this severe anthem, nicely done, would be highly effective.

### CHRISTMAS ANTHEMS AND CAROLS: ANCIENT

GEVAERT, arr. Dr. Dickinson: "A JOYOUS CHRISTMAS SONG," men's voices, 14p. cq. me. Gray, 20c. This deservedly popular work seems to be equally effective in the new version; conservative range for top tenors.

LIEBHOLD, arr. J. F. Williamson: "LO TO US IS BORN AN INFANT," 6p. cqu. d. Schirmer, 16c. Musicianly, severe, the kind of a thing that is wholesome both for choir and congregation as a relief from modern music's slavery to accidentals.

NIEDT, arr. J. F. Williamson: "IN MIRTH AND GLADNESS," 10p. cqu. d. Schirmer, 18c. More understandable to laymen than Dr. Williamson's selection from Liebhold, but equally worthy music; this ought to be undertaken by choirs who like to work.

PERGOLESI, ed. E. S. Barnes: "GLORY TO GOD IN THE HIGHEST," 11p. cq. md. Ditson, 15c. A very worthy number in the happy simplicity of long ago, with the charm of unspoiled diatonic writing. Even the congregation will enjoy this one.

Bohemian: arr. Dr. Dickinson: "THE ANGELS AND THE SHEPHERDS," women's voices, 5p. cqu. me. Gray, 15c. The familiar number in a new version, perhaps even more effective than the one for mixed voices.

English: arr. F. C. Butcher: "THE CHERRY-TREE CAROL," 5p. c. e. Schirmer, 1924, 12c. This melody is perhaps best known for Deems Taylor's arrangement for secular chorus, but Mr. Butcher's anthem version is included for its intrinsic worth and suitability for the Christmas season.

French: arr. Dr. Dickinson: "COME MARIE ELISABETTE," 9c. cu. me. Gray, 15c. While by no means the equal of many of the other ancient things Dr. Dickinson has made available, it none the less has a goodly flavor, is within easy reach of any good choir, is blessed with contrasts, and offers an opportunity for quite something different in choral style—for those who can see it and dare make the attempt.

Portugal: arr. Harvey B. Gaul: "THE LITTLE JESU OF BRAGA," 7p. md. c. Ditson, 15c. One has to step lively to keep pace with Mr. Gaul. He does not hesitate to do anything he wants in music; to him there are no laws, only unlimited freedom. At first hearing we may say it's too bad he did not observe a bit of law now and then, but upon later hearings we rejoice that he didn't. Here's something for those who dare. If your choir cannot sing absolutely true to pitch, better not try this.



"Ye Christmas Piano Book: Christmas Carols; made easy to Play or Sing," by Mary Bacon Mason, 12 x 9, 30p. Ditson, 75c. 34 carols. A book for children, music versions simplified and supplied with fingering indications for little pianists, texts are given in full.

### GEORGE B. NEVIN "THE INCARNATION"

Cantata in new version for men's voices, 45p. c. e. Ditson, 75c. The former version for mixed chorus had such success as to warrant the new arrangement. It is appropriate for the season immediately following Christmas, though it is strictly a Christmas cantata; we believe it will be used more frequently in January than as the Christmas offering. The part-writing is conservative, and there is the usual Nevin melodiousness and musicalness throughout. There are some particularly lovely numbers for chorus (or quartet of voices, for that matter). As a novelty number it could easily be done by any good chorus without too much time for rehearsals, by assigning the full men's group only a few of the choruses and doing the other bits as quartets. The novelty value of our offerings dare not be lost sight of; by it we gain advantages not to be ignored. Mixed choruses casting about for a short cantata for the Christmas service or for their January musicals will do well to investigate this.



### NEW YEAR ANTHEM

MRS. CHARLOTTE M. LOCKWOOD: "HOW BURN THE STARS UNCHANGING," 6p. c. s. Here is an excellent anthem for its occasion, one that shows good workmanship, has strong and interesting themes, ample contrasts and a real punch to it. The composer seems to have worked long over it, smoothing over the rough places, and attaining considerable finish. The taste for certain harmonic flashes is evidenced from the start, and we



# PIETRO YON

Recital  
at  
Carnegie  
Hall  
New York  
Oct. 26



Wins  
new  
praise  
from  
the  
press

## The Carnegie Hall Recital

"Admirable technical command of the instrument."—*Times*.  
"Mr. Yon's dextrous manipulation of the manuals and his fine sense of tonal mixtures pointed the way to magnificent interpretation. His knowledge of the instrument, with all its intricacies, was convincingly disclosed."—*American*.

"Both the organ and Mr. Yon acquitted themselves with full honors . . . Mr. Yon unfolded the classics with nimble artistry and scholarly taste."—*Sun*.

"Great is the organ and Pietro Yon is its master . . . He brought a fine technical art to it all."—*Post*.

"He has, indeed, not only the virtuoso's skill at the console, but, perhaps, of even more importance from the listener's standpoint, he knows how to put together a secular programme that possesses variety of the widest sort."—*Journal*.

"Mr. Yon is a musician of the temperament of one Johann Sebastian Bach. Like his Eisenach predecessor, he breathes the air of the sanctuary and he is content to play and compose works dealing with the temple rather than market-place."—*Brooklyn Daily Times*.

"This virtuoso of the organ, a king in his own field, knows how to handle the queen of all instruments with artistry and mastery and is a serious, eminent and versatile musician who draws from the depth of great intelligence and proven good taste."—*Statts-Zeitung*.

"We do not know who could possibly equal the Piedmontese organist in the delicacy with which he brings out certain pianissimi, certain 'fade-out' effects which make one think of the harmoniously sweet sighing high notes of a divinely gifted tenor."—*Il Progresso Italo-Americano*.

"A gifted, intelligent, and versatile artist is Pietro Yon, who plays not only for himself, like too many organists, but also for his audience. The result of this devotion is gratifying for his listeners in Carnegie Hall last Monday evening, left the recital with the sense of having been entertained, instructed, and uplifted.

"Another distinguishing grace again in evidence at the recital was Yon's constraint. He treated his instrument with reverence, never failing to extract the full measure of legitimate effect, but beyond that artistic point he declined to pass. This admirable reserve made his climaxes doubly effective and convincing. The great Bach G minor Fantasy and Fugue was presented in such a spirit of classic continence and profound understanding.

"Altogether this was a recital of a rare order, given by a player and musician who masters both the craft and the art of his instrument.

"Yon's significance and achievements were attested to by the applause which rewarded everything he performed."—*Musical Courier*.

"That rare thing, namely, an organ recital in a New York concert hall, was given on Oct. 26, by Pietro Yon at Carnegie Hall. Worthy of record is the fact that the audience was a large one, for few organists have as potent drawing power as their piano brothers.

"Mr. Yon's art is highly prized by all who enjoy big organ playing. The Carnegie Hall audience that applauded him to the echo and waited for four encores at the close of two hours found real enjoyment in his playing. For he combines a masterly style and technique with that human understanding and lighter touch, which makes organ enthusiasts."—*Musical America*.

## Recital at Florence Church of Santa Croce, last Summer

"An exceptional concert—an exceptional organ which, because of its vastness of tonal amalgamations, allows the greatest variety of vocal and instrumental combinations, (an organ at the console of which we have seen a succession of the most famous Italian and foreign organists, such as Mathoy, Dupré, Bonnet, etc.), an exceptional master organist, this native son—Pietro Yon—whose fame has spread over the Americas.

"It was a great achievement for Mr. Yon to equal and surpass the success of his illustrious predecessors on that instrument."—*Gino Borghesio in the Osservatore Romano*.

Direction: INSTITUTE OF CONCERT VIRTUOSI, 852 Carnegie Hall, New York

E. HAYNER, Secretary

'Phone, CIRCLE 7-0951

are made to feel them strongly—perhaps more strongly than the composer will ever again require in any opening measures—but it serves a worthy purpose and seems to fit in admirably with what follows. And in fact what follows constitutes a brilliant and particularly successful anthem.

PRAETORIUS, arr. John Finley Williamson: "NOW IS THE OLD YEAR PASSED AWAY," 6p. cqu. me. Schirmer, 15c. For those who like the ultra-severe in music. Not of the hooray type but meditative.

## Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory, pages of this issue. Obvious abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.

o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

ORGAN: Adolf Brune: Suite, Op. 63, 24p. md. Gray, \$2.50. Four movements, interesting workmanship.

T. F. H. Candlyn: Scherzo on In Dulci Jubilo, 7p. md. Ditson, 60c. Something of unusual flavor.

Russell Hancock Miles: Sonata Cromatica, 21p. md. Gray, \$2.00. Three movements.

ANTHEMS: Brahms, arr. J. F. Williamson: "Create in me O God," 5-part cu. me. Schirmer, 10c. True church music, within reach of all choirs.

Do.: "O cast me not away," cu. 9p. d. Schirmer, 16c. Contrapuntal writing.

R. Diggie: "Fairrest Lord Jesus," 7p. cq. s. e. Gray, 15c. Churchly, yet melodious, and effective.

Handel, adp. W. R. Voris: "The Lord's Prayer," 4p. cq. e. Ditson, 10c. Largely monotoned, occasional harmony, against an organ accompaniment from the Pastoral Movement of "The Messiah."

J. Holler: "Lo He comes with clouds descending," 6p. c. t. me. Gray, 15c. For Advent.

David Hugh Jones: "God so loved the world," 5p. cu. md. Schirmer, 12c. Something very new in church music; the first two pages are hummed, not a word sung till the third page, when the humming gradually gives way to the text; looks highly practical.

W. C. Macfarlane: "Come to my heart Lord Jesus," 15p. cq. s. md. Schirmer, 20c. Unusual treatment.

Miles I'A. Martin: "Te Deum Laudamus," Cm. 16p. c. md. Gray, 20c.

Horatio Parker: "Most Mighty, Most Holy," from "Hora Novissima," 14p. c. md. Gray, 20c.

Praetorius, arr. J. F. Williamson: "Sing we all now with one accord," 2p. cu. Schirmer, 8c. The sort of a thing highly useful for that new type of true religious service that is being developed.

B. J. Ratcliffe: "O Saving Victim," 8-part, cu. 5p. me. Gray, 15c. Quite unusual style.

F. W. Snow: "The Temple of my Heart," 6p. cu. me. Gray, 15c. For dedication services.

P. J. Starnes: "Magnificat and Nunc Dimittis," in E, 24p. c. md. Schirmer, 30c.

W. R. Voris: "The Lord's Prayer," 3p. c. Gray, 10c.

Healey Willan: "O King to Whom all Things do Live," 3p. cu. md. In memory of Lynnwood Farnam and first performed at the memorial service in Montreal, Nov. 23, 1931. Fischer, 15c.

L. R. Dressler: "Eight Responses," 8p. cqu. Schirmer, 16c. For use only after prayers.

Arr. Mrs. C. M. Lockwood: "Twelve Vesper Hymns," 12p. e. Gray, 25c. Evidently intended for choir use as responses and most excellent for the purpose; one verse of text only, to each hymn—and what a blessing that. Hymns beyond congregational use are chosen for most of the examples; all are sterling materials as hymns, fine for use as responses.

SONGS: CHURCH: Bach, "God My Shepherd Walks Beside me," edited by Dr. Dickinson, 6p. h. me. Gray, 50c.

Pearl G. Curran: "Gratitude," 5p. h.m.l. e. Schirmer, 60c. Seems to be aimed at Christian Science services, with slight text changes provided here and there to make it suitable for other churches, too.

Clara Edwards: "When I Behold," 4p. m.l. e. Schirmer, 50c. "When Jesus Walked on Galilee," 4p. m.l. e. Schirmer, 50c. Both melodious and churchly.

Josephine Forsyth: "The Lord's Prayer," 3p. h.l. Schirmer, 50c. Also arranged by Mr. Kraft for soprano-contralto duet.

L. A. Hoffmeister: "Arise O Lord," 4p. m.l. md. Schirmer, 50c. Rather strong, slightly dramatic song.

Mrs. Charlotte Mathewson Lockwood: "The Better Prayer," 4p. h. md. Gray, 50c. Modern text and modern music—not in the sense usually implied when we speak of modern music but something much more worthy in effort. This young composer is taking her church work seriously; the old things are not good enough; we must have newer, better, stronger and more intelligent conceptions and practises in the church. All of which is very, very good.

W. R. Voris: "Love be With Thee," 5p. l. "O Calm of Soul," 4p. m. "Ye Shall Find Rest," 5p. h. All by Gray, 50c each.

DUET: CHURCH: H. R. Shelley: "Seek ye the Way of the Lord," s-t. 6p. e. Schirmer, 50c. Quite tuneful and attractive, from "The Harvest Ode."

CHORUSES: Ladislav Kun: "Hungarian Lullaby," 4p. cqu. e. Gray, 10c.

Edward Margetson: "O Mistress Mine," 5p. cqu. me. Fischer, 15c. "Now Sleeps the Crimson Petal," 3p. cqu. me. Fischer, 15c.

BOOKS received for later review:  
Elements of Fugal Construction, by C. H. Kitson;  
Texture of Music, by Carl Paige Wood;  
Madrigal Singing, by C. Kennedy Scott;  
Preparatory Exercises in Score-Reading, by R. O. Morris and Howard Ferguson.

## Church Music

WM. A. GOLDSWORTHY

"THE VISION IN THE WILDERNESS"

Though styled an oratorio, we do not like the name; it is distinctly not a concert piece, neither is it a musicale. The nearest thing we can think of as a suitable classification would be to call it a complete religious service. Readers will perhaps recall that when the composer presented it for the first time in his own church last season it was fully reviewed in T.A.O. The high praise of many of our most progressive and eminent church organists was presented in the publisher's announcement in November, page 650.

The work defines itself as 65 pages, only moderately difficult at most, for chorus, published by Fischer, \$1.00. It comprises a complete service; a prelude and postlude could be added but we believe it would be more effective without them. The whole service is thus offered organists and ministers who have no need of adding anything to it, and it is especially suited to the Lenten season.

# HILLGREEN, LANE & COMPANY

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## *Organ Mechanism*

Simplicity and directness have been actuating principles in the devising of the mechanical construction of our Organs.

The result is an individual valve Chest from which all membranous material has been eliminated. There are instances in which years of service have not developed any occasion for touching a single unit of these valves, though they can readily be reached without disturbing the work of the Organist.

An appeal is especially made to Organists and to those versed in Organ mechanism, that they acquaint themselves with the construction of our Consoles. Here mechanical treatment is invariably adopted where this is possible in preference to either electrical or pneumatic devices, thus securing a dependableness and durability otherwise unobtainable. The accessibility of all the mechanism of the Combination Pistons, the Couplers, the Stop Action, the Crescendo appliance, etc., is a matter of surprise and congratulation on the part of all who examine our work.

While these two divisions of the instrument have been singled out for comment, the perfect response of the Action and the refined Voicing of our Organs instantly elicit the enthusiasm of the artist. It is our firm conviction that no other Console produced by the industry embodies so many excellent features.

HILLGREEN, LANE & COMPANY  
*Organ Builders, ALLIANCE, OHIO*

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Honolulu Music Co. - -	Honolulu, Hawaii
G. F. Dohring, 225 Fifth Avenue, New York, Room 523	Fred W. A. Witt, 2713 Clarence Ave., Berwyn, Chicago, Ill.

Though there is a chorus here and there that may be sung as an anthem apart from the rest of the service, that is by no means the intention, nor is it the ideal use to make of this work.

We presume Dr. Guthrie and Mr. Goldsworthy are the first to undertake the creation of any such truly religious service as this exemplifies; we recommend that organists secure a copy for themselves, to examine the method by which this type of service has been made, even if they do not at the moment believe they can induce their minister to permit its presentation. We hope the time will soon come when our best church organists will be doing these things for themselves, for certainly it must be the most interesting—but not the most difficult—kind of work they can undertake in behalf of a revival of interest in the church.



#### STUDY COURSE FOR JUNIOR CHOIRS

MRS. J. H. CASSIDY

Paper-bound booklet, 5 x 7, 32p. Published by the author. 25c. The booklet is, as its title-page says, "A short study course in the development of music through Bible times to the present-day church." The first part deals with the music of the Bible, while the second discusses the hymns of the church. It is divided into twelve lessons for each part, with each lesson in turn divided into two parts, the first of which gives interesting information in very brief words, the second giving definitions of music terms which, presumably, are to be memorized or otherwise learned by the juniors.

The booklet is attractively printed and might well be used as a Christmas gift from the choirmaster or the church to each member of the junior choirs. It is not primarily an instruction book on the technic of music but rather an introductory pamphlet to interest juniors in practical church-service work and give them some idea as to the background of the church and church music.

#### ART FORMS IN SACRED MUSIC

SISTER MARIE CECILE

A delightful essay, 5 x 7, 174p. Bruce Pub. Co. \$1.75. The purpose of this attractive little book is evidently not instruction but rather appreciation; the author is deeply fond of church music and wants others to enjoy it too. Mr. Wilhelm Middelschulte says in a brief preface, "This work with its many fascinating variations, unfolded with conclusive logic and poetic charm, will, in my opinion, be a valuable guide for aspiring students and lovers of the grand and majestic art of church music." And that is a good appraisal of the purpose and use of the book. Those who do not yet fully understand Catholic ritual will do well to read this work. After all, the Catholic church has stood pretty consistently and strictly for the ideal in church music; music in the Catholic church never for long assumed the guise of entertainer, as it has and does in so many churches. The reading of this essay cannot but give an organist a sense of greater happiness in his work as church musician.

#### MUSIC FOR PUBLIC SCHOOL ADMINISTRATORS

PETER W. DYKEMA

5 x 8, 171p. Columbia University, \$1.75. The author is professor of music education at Teachers College, Columbia University. "The purpose of this small book is to present enough of the theory of what music

should be in a rich life and enough of the practise of teaching it in good school systems to enable the administrator to evaluate sympathetically and wisely the course of study and classroom procedure in his own school system," says the author in a prefatory sentence that is a model of clarity in spite of its complete lack of punctuation. The whole subject of music in the public schools, from the why to the how, seems to be covered, and in addition there is the paragraph telling how to cure monotones, and another telling of the relative increase in cost of music education; also there is the table of proper salary for the music supervisor. A convenient, practical, helpful book that sticks well to its subject.

#### 1931 HOTEL RED BOOK

The 46th annual Hotel Red Book, published by the American Hotel Association, is 6 x 9, and about 1,000 pages. Price \$5.00. It gives a list of hotels, with rates and other brief items of necessary information, geographically by states and cities. There is also the full standard code for telegraphing reservations, and much interesting information about hotels in general, as well as many advertisements giving fuller details than would be possible in the listings. Altogether a book that would seem to be invaluable to the salesman and recitalist who goes on tour. Order of T.A.O. if desired.

#### New Organ Music from Abroad Paragraph Reviews for Professional Organists

By ROLAND DIGGLE, *Mus. Doc.*

For lovers of modern French music there are four pieces by Rene Guillou, published by Lemoine of Paris; the titles: *ANDANTE SYMPHONIQUE*, *LOETITIA PIA*, *NOCTURNE MYSTIQUE*, *CORTEGE DE NONNES*. The first strikes me as being the most attractive; seven pages, fairly difficult, it should make a good service prelude. The second I don't get much out of; plenty of noise in its three pages but little else. The *NOCTURNE* is better, and on an organ with good strings and celestes it should go over, as will the *CORTEGE*, a quiet piece of three pages. All four are typically French and not the sort of music that will appeal to the average congregation; however to organists who have been able to make their congregations like the *Twenty-Four Easy Pieces* of Vierne, these four numbers are worth investigating.

From the same publisher there are *DIX PUECES ANCIENNES* edited by Georges Jacob that I recommend to students. The contents range through the compositions of Frescobaldi, Scheidt, Kerll, Pachelbel, Purcell, Jullien, Walther, etc. All the pieces should prove useful for service; one of them is difficult and all can be played on the smallest sort of instrument.

From Herelle of Paris there comes a brilliant *TOCCATA* by Marcel Paponaud, organist of St. Bonaventure at Lyon. This *TOCCATA* is not so difficult except for one or two tricky passages; nine pages long, it works up to a good climax and should repay working on. A *PASTORALE* by M. Sergent I don't care for, but it should be all right as a service prelude.

From Novello there comes a charming piece by Alec Rowley, *BENEDICTUS*; it makes an ideal prelude, beginning quietly, working up to a fine climax, and subsiding to the mood of the opening. It is not difficult and I recommend it highly. I hope Mr. Rowley will soon give us more music of the same type.

The Oxford Press gives us *THREE CHRISTMAS PIECES* by Robin Milford, three or four of whose pieces we have spoken well of during the past year. These three pieces are on wellknown themes—*Unto us a Child is born*, *The*



# AEOLIAN ORGANS

THE  
CHOICE OF THE DISCRIMINATING

◆  
TWO ESPECIALLY INTERESTING  
CURRENT INSTALLATIONS

A FOUR MANUAL ORGAN  
FOR  
VANDERBILT UNIVERSITY  
*Nashville, Tenn.*

The Organ authority who was retained by the University to examine the Organ in their behalf, in his report made the following comment:

*"You have a beautiful instrument and one that not only Vanderbilt University but the city of Nashville can justly be proud of."*

◆  
AN UNUSUALLY COMPLETE THREE MANUAL  
ORGAN WITH ECHO FOR THE RESIDENCE  
OF

MR. FRANK LA FORGE  
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◆

Coventry Carol, On Christmas Night. I like all three muchly; in the first two the accompanying parts are perhaps a little heavy but the third, a PASTORAL DANCE, is very effective and should make a good recital number for the Christmas season.

There is a splendid number in the Steingraber edition that I am glad to bring to the attention of American organists. It is FANTASY ON AUS TIEFER NOT by Fridthjov Anderssen. The twenty pages consist of an Introduction, Variations, Intermezzo, Introduction, and Fugue. It is quite difficult and perhaps somewhat old-fashioned; however it is excellently written and deserves the attention of our concert organists.

I wish I could find a good word for Conrad Mueluer's AVE MARIS STELLA but I have to confess that it is one of the most gosh awful pieces of music that has ever come my way.

## Music of the Month

### A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

*FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow; when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.*

#### —MUSIC OF JANUARY—

The times call for economy but not for parsimony. Feeding our audiences on the same old things they have already had will have about the same effect as starving them. Today the need is for greater efficiency, a more careful selection. We follow our own advice by selecting fewer works and mentioning only the best.

Roland Diggle's Caprice Poetique, 6p. e. Fischer, 60c, is a melody piece, a joyful melody, attractive and appealing. In a Mission Garden, 5p. e. Ditson, 60c, is the opposite mood in melody, suave, beautiful, meditative, with fine opportunity to use Chimes effectively for accent effects. Toccata Jubilante, 9p. d. Ditson, 75c, is his latest and best work, for organists with quite some technical ability.

Giuseppe Ferrata's Overture Triomphale, 12p. d. Fischer, 75c, is his most popular work, and a work of sterling technical as well as musical merit. Reverie, Op. 9-3, 10p. md. Fischer, 75c, is for those with imagination and poetry in their make-up, those who like beautiful tone colors, free and fanciful treatments; it is equally good for recital and church, though not of the superficial type of melody that will appeal to the jazz-saturated. Scherzino, 8p. md. Schirmer, 75c, is one of the odd bits in organ repertoire; it deals entirely with the realm of make-believe, calling for fanciful registration, restrained tempo, and complete freedom.

Dr. John Hyatt Brewer's Indian-Summer Sketch, 5p. e. Schirmer, 75c, is sub-titled a Dream, and a dream it certainly is; given an interpretation on beautiful organ tones, dreamy tempo, lovely colors for the under-melodies cropping up through the piece, and it will delight musician and layman alike.

Ralph Kinder's Berceuse in C, 4p. e. Schirmer, 60c, is similar to the Lemare Andantino and about equally good; it is a lovely melody for your congregation's complete enjoyment. Caprice in A, 8p. me. Schirmer, 75c, is a delightful little concert piece of a high order of merit; strange that it is not much better known. Festival March in A, 6p. me. Schirmer, 75c, is a brilliant,

rhythmic, tuneful, happy march of the sort every congregation likes. In Moonlight, 3p. e. Fischer, 50c, is one of those supremely beautiful little bits, simple as music can be, and certain to reach the hearts of the hearers; Chimes can be most effectively introduced for accents. Souvenir, 6p. e. Fischer, 60c, is another favorite with laymen, because it is so obviously musical, yet we do not know of any other organ composition resembling it in manner of writing.

Roy Spaulding Stoughton, banker and composer, is one of the mysteries of life—like the creator of Alice in Wonderland. One can but ask, "How does he do it?" Much of his writing is of that extremely colorful style often called oriental, and consequently can be used in church services only for special programs. Autumn Leaves, 4p. e. Ditson, 50c, is an exception; it's a melody piece for any occasion. By the Waters of Babylon, 6p. me. White-Smith, 60c, should be used when the service calls for such a bit, and then only when the organist himself can apply imagination and freedom to his style. Song of Adoration, 4p. e. White-Smith, 50c, is another exception, affording the average organist his opportunity for using something of this famous composer on his programs. Dreams, 7p. me. White-Smith, 65c, is on the colorful side, but closely fitting its title, and will be found most useful for its warm, appealing values. In Fairyland, the suite of three pieces, 21p. md. Ditson, \$1.50, is our choice of delicious make-believe; there just isn't anything else in organ literature quite like it.

All the numbers mentioned in this article are heartily recommended; discriminating readers will be perfectly safe in noting the style of each work mentioned and buying such as will fit their needs without hesitation. In every case the music is blessed with that peculiar but often indescribable element which makes it effective.

## Calendar

### For Program Makers Who Take Thought of Appropriate Times and Seasons

#### —JANUARY BIRTHDAYS—

1. Roland Diggle, London, Eng.
1. Giuseppe Ferrata, Gradoli, Italy, 1866.
3. Jacques Lemmens, Belgium, 1903.
8. Lowell Mason, Medfield, Mass., 1792.
13. Lynnwood Farnam, Sutton, Que., Canada, 1885.
18. John Hyatt Brewer, Brooklyn, N. Y.
18. R. Huntington Woodman, Brooklyn, N. Y.
19. George W. Andrews, Wayne, Ohio.
20. Theodore Salome, Paris, 1834.
22. Frederick Schlieder, Foreston, Ill.
25. Ernest H. Sheppard, Kent, Eng.
25. Samuel A. Baldwin, Lake City, Minn.
27. Ralph Kinder, Manchester, Eng.
27. Mozart, Salzburg, Austria, 1756.
28. Roy Spaulding Stoughton, Worcester, Mass.
30. John Spencer Camp, Middletown, Conn.
31. Schubert, Vienna, 1797.

#### —OTHER EVENTS—

1. Emancipation Proclamation, 1863.
6. Epiphany, or the visit of the Magi to Bethlehem.
10. Benjamin Godard died, 1895.
16. Widor appointed to St. Sulpice, Paris, 1870.
22. J. B. Dykes died, 1876.
23. MacDowell died, 1908.
25. J. H. Maunier died, 1920.
27. Eugene Thayer died, 1889.
27. Verdi died, 1901.
28. Joseph Barnby died, 1896.
30. Lemmens died, 1881.

December 1931, Vol. 14, No. 12

# The American Organist

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## Editorials & Articles

St. John's Cathedral, *Cover Plate*  
Mr. John T. Austin, *Frontispiece*  
Going Anywhere? 747, *Editorial*  
Modern Idea, 730  
Serious Fun, 725  
By Dr. Oscar E. Schminke  
Music: "Seeking Jesus," 736  
By Edward C. Douglas

## The Organ

See Annual Index for Abbreviations

Dr. Barnes: History, 731  
Convenience versus Tradition, 732  
By Harold Vincent Milligan  
There and Here, Mr. Losh, 734  
Organs:  
Bloomer, St. Paul's, s733  
New York, Madison Baptist, abcp726  
Germantown, Second Baptist, s733  
Youngstown, Martin Luther Church, s734

## The Church

Mr. Dunham: The A.G.O., 735  
Analyzing New York Examples:  
Mr. Goldsworthy, 737  
Dr. Williams, 738  
Calendar for January, 735  
Service Selections, 739  
Suggested Services, January, 740

## Recitals & Entertainment

Bach in Memoriam, 749  
Critiques:  
John Connell, 743  
Edward Eigenschenk, 742  
Carl Weinrich, 742  
Pietro A. Yon, 741  
In Carnegie Hall at Last, 741  
Open Letter to a City, 743  
Recital Programs, 744  
Prof. Allen's summary, 744  
Program Type, 746

## Notes & Reviews

Corrections, 749, 753  
Edison and Music, 756  
Farnam Memorial Service, 749  
Prizes, 759  
Repertoire and Review, 714  
Christmas Music—Music of January  
Current Publications—Books—Foreign  
Cantatas—January Calendar

## Pictorially

\*Console, †Organ or Case

Columbus, First Congregational, 750  
Johnstown, Zion Evangelical, †768  
New York, Madison Baptist, \*†726  
New York, St. Mark's, 737  
WHK Studio, 709

## Personals: \*With Photo

Allen, Warren D., 744  
Blodgett, Walter, 760  
Castellini, John, 757  
Connell, John, 743  
Cooper, Alban W., \*749  
Cronham, Charles Raymond, 757  
Davis, Bruce H., 760  
Diemer, Ludwig, 753  
Edison, Thomas A., 756  
Egener, Dr. Frederic T., 740  
Eigenschenk, Edward, 742  
Federlein, Gottfried H., 753  
Goldsworthy, Wm. A., 737  
Hall, H. Everett, 730, 735  
Kilgen, Eugene R., 749  
Lahaise, Erasme, 751  
McKinley, Carl, 751  
Schmidt, Mrs. A. P., 746  
Weinrich, Carl, 742  
Williams, Dr. David McK., 738  
Yon, Pietro A., 741

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Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Avenue, Port Richmond, N. Y.

Editorial and Business Office: 90 CENTER STREET, RICHMOND, STATEN ISLAND, N. Y. Phone DONGAN HILLS 6-0947

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MR. JOHN T. AUSTIN

The inventive genius of the Austin Organ Company who has been responsible for a degree of mechanical efficiency and perfection undreamed of a quarter of a century ago. Mr. Austin has devoted himself not to the task of substituting clever machinery for tone but to that of supplying the organist with utmost efficiency in the control of tone. In that regard he has been in a peculiar sense the benefactor of the organ profession.

The Universal Windchest is the most notable of his inventions, while the famous Austin Cancellor Bar, a simple thing in itself, is typical of his great contributions to the art of registration. The patents granted Mr. Austin in the realm of organ mechanics passed the half-hundred mark almost five years ago.



# The AMERICAN ORGANIST

Vol. 14

DECEMBER 1931

No. 12

## Serious Fun in the Good Old Days

Congregations "Annoyed," Bach's proud Son comments on Dad's Registration  
And Organs are "Terribly Abused" by "God-forsaken Bunglers"

By DR. OSCAR E. SCHMINKE



PROFESSOR Willibald Gurlitt read an essay in Freiburg, Germany, during the course of a convention there which had for its purpose the improvement of the modern German organ. Since that is also the aim of everyone interested in the organ in America—the improvement of the organ—a few free translations and comments ought to

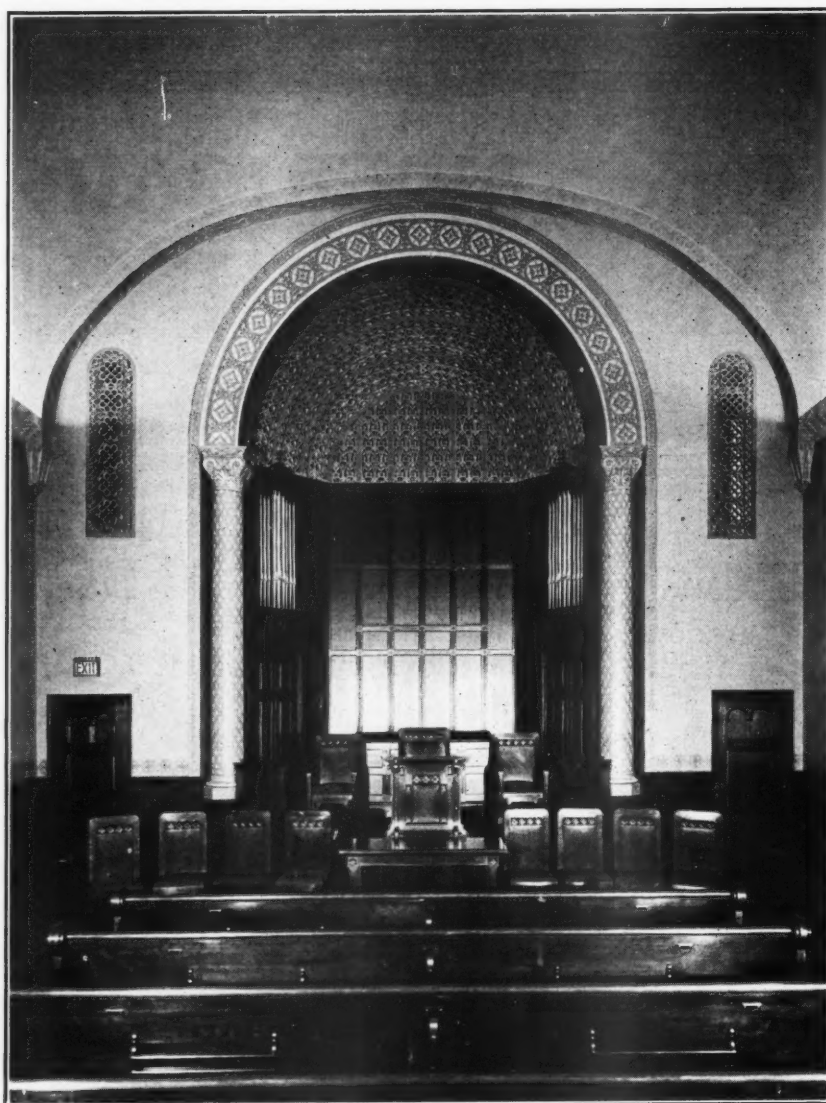
be of interest. Over twenty years ago Dr. Albert Schweitzer raised the cry "Back to Silbermann" in an endeavor to induce the German organ world to build organs on which the music of Bach should once more be heard in all its pristine glory. But nothing was done about it until 1926, when organ builders, organists, and scientists gathered to discuss the problem, "What is wrong with the German organ?"

Dr. Gurlitt's essay traces the earliest beginnings of the organ as we know it today in Germany back to the year 1500. Just as today builders exert all their ingenuity in imitating modern orchestral timbres, so at that time the builders took for their models the tone of the medieval instruments. At this period there seems to have been in Italy a decided preference for the strings, while in Germany the taste ran toward large aggregations of wind instruments, most of which are obsolete today.

For instance the court orchestra of Stuttgart records 635 instruments, of which 507 were to be blown. These include principally flutes but also cornets (similar to bugles), musettes (a small

primitive kind of oboe), bassoons, bombarde (the bass of the oboe family and precursor of the bassoon), trumpets, and trombones. The strings, greatly in the minority, consisted of violins, viols, lutes, and 14 keyed instruments. Aside from these are mentioned other curious instruments which still survive as organ stops in European organs: the krummhorn (in France, Cromorne) an instrument akin to the oboe, dulciana (a small bassoon), sordun (similar to the bombard), rausch pfeife, rankett, etc.

Many of these medieval contraptions had a wind reservoir similar to a bag-pipe, which kept up a steady supply of wind, and gave the instrument a tone totally devoid of nuance or emotional expression. To the German musician of the baroque age this world of tone so lacking in all human emotion symbolized superhuman values endowed with mystic power to help man overcome fate and the limitations of the earthly. To realize what this meant in the middle ages, we must try to imagine the fine, bright, tenderly penetrating tone of a medieval cornet and trombone chorus, which men of that day heard daily from the towers of their cities and churches (a survival of which may still be heard in Bethlehem, Pa., during the Bach festival). Another institution of these times was a flute chorus of twenty or more instruments aptly described by Praetorius as an ethereally mild and solemn mass of tone speaking of a world unheard and ineffable. The medieval organ takes as its ideal these ancient wind instruments, in contradistinction to the modern organ which aims at the flexibility and expressiveness of the strings which form the foundation of our modern orchestra.



A SKYSCRAPER CHURCH: THE AUDITORIUM FRONT

Organs were used first merely to support the voices of choir or congregation. As the instruments improved and keyboard technic developed, the organist introduced figurations on choral melodies and later free fantasias or toccatas. The latter aroused considerable opposition, the whole theory of Protestant church authorities in regard to music being that the congregation should participate either directly, as in chorale singing, or indirectly as when following in spirit the melody of a chorale played on the organ or sung by the choir. Essays of Eccard, Praetorius, and Osiander make this point clear and emphatic. Listen to this spicy Philippic against the organ:

"The organs should not be used for lewd melodies and textless phantasias through which the congregation is more annoyed than edified, in addition to being disturbed in their singing and distracted from the sermon. The organist should not try to

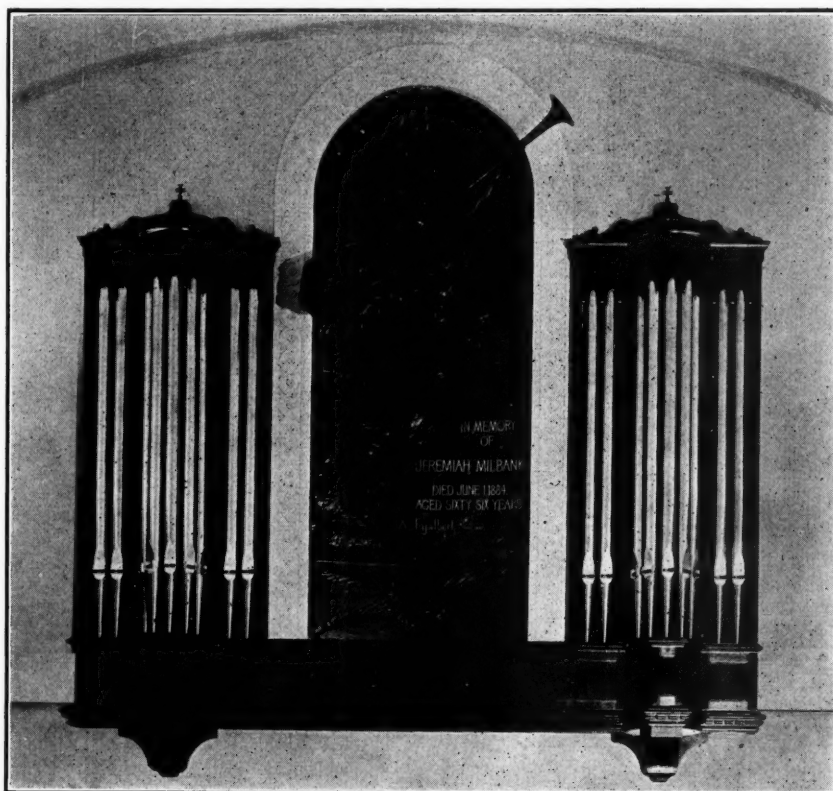
display his dexterity but should use his art for the glory of God and the edification of the congregation *ad gravitatem et suavitatem*."

The development of the organ proceeded in gradual stages, each period giving us a type best adapted for the expression of the musical ideal of its day. Thus we have:

a. The pre-baroque organ (previous to 1600) used merely to support voices or play purely vocal music in alternation with voices.

b. Early baroque organ (about 1610) an example of which is still in existence, built by Compenius in 1612 in the Schloss Kirche at Fredericksburg near Copenhagen. The instrument, a present to the King of Denmark, was designed by Praetorius.

c. High baroque organ (about 1680); a well-preserved organ of this type designed by Buxtehude and Pachelbel and built by Arp Schnitger and Eu-



A SKYSCRAPER CHURCH: THE AUDITORIUM REAR

gen Casparini may still be heard in the Jakobi Kirche of Hamburg; it is dated 1692.

d. Late baroque (about 1740). The best organs of this period were built by Michael Engler, Joseph Gabler, and the brothers Andreas and Gottfried Silbermann. Some beautiful specimens of the Silbermann art are still in use in Dresden, Freiberg, and Rotha, a village near Leipzig.

e. Post-baroque type (after 1750). From this date the German organ builder sought more and more to imitate the timbre and flexibility of the orchestral strings.

f. Modern romantic organ.

With this last type we get to the crux of the trouble that ails the organ today, not only in Germany but in other countries as well. Complaints against the modern German organ are as follows: too many 8' stops, lack of homogeneity of tone, bad reeds, a loud, dull, rank ensemble, lack of brilliance and silvery tone, too many registers of small scale (to which I may add atrocious Diapasons and very slow action). In contrast to this Jeremiad, Professor Gurlitt holds up the Silbermann ideal which represents a unified palette of tone color, an extremely carefully weighed-out ensemble in which the individual registers melt together like the tones of a major chord, manuals carefully planned in a step-like order—Man. I, grand and comparatively grave; Man. II, penetrating (due to reeds); Man.

III, delicate and sweet. The preference of Silbermann runs to the mildly brilliant labial voices (wide in scale and on low pressure) under the leadership of a bright (but non-stringy) Diapason, to the bright mixtures, and brightly colored reeds.

The early baroque organs of the age of Praetorius, on the other hand, contained more individual and aggressive tone colors, with a preference for reed and 4' tone. Its ensemble was more cutting—a heterogeneous unit of contrasting colors. On these organs the registration consisted in using one register alone contrasted with a stop of another color, whereas on the later baroque organs the mixing of colors, producing various tutti effects, was extremely effective. The great Johann Sebastian was especially successful in this mixing of timbre, as evidenced by a letter of his son Philip Emanuel:

"Nobody understood registration as well as my father. Often other organists became frightened when he played on their organs and drew unusual and unheard of combinations of stops, because they considered it impossible that such combinations would sound well. When they heard the wonderful effect they were astounded. This art of registration died with him."

The swell-box, known and used in England as early as 1712, had a hard time making its way in Germany. As late as 1777 the famous English





A SKYSCRAPER CHURCH: AS THE WORLD SEES IT

musician and historian Burney missed the Swell Organ on German instruments. Even at the present day the German organist (like his French contemporary) is very chary in using the swell shades, and lays out his registration in large blocks of color, with resort to the register crescendo for increase or diminution of tone. Our American method of imitating orchestral nuances with the swell shutters is comparatively unknown to him, Karg-Elert and Paul Gerhard being among the few who use such effects.

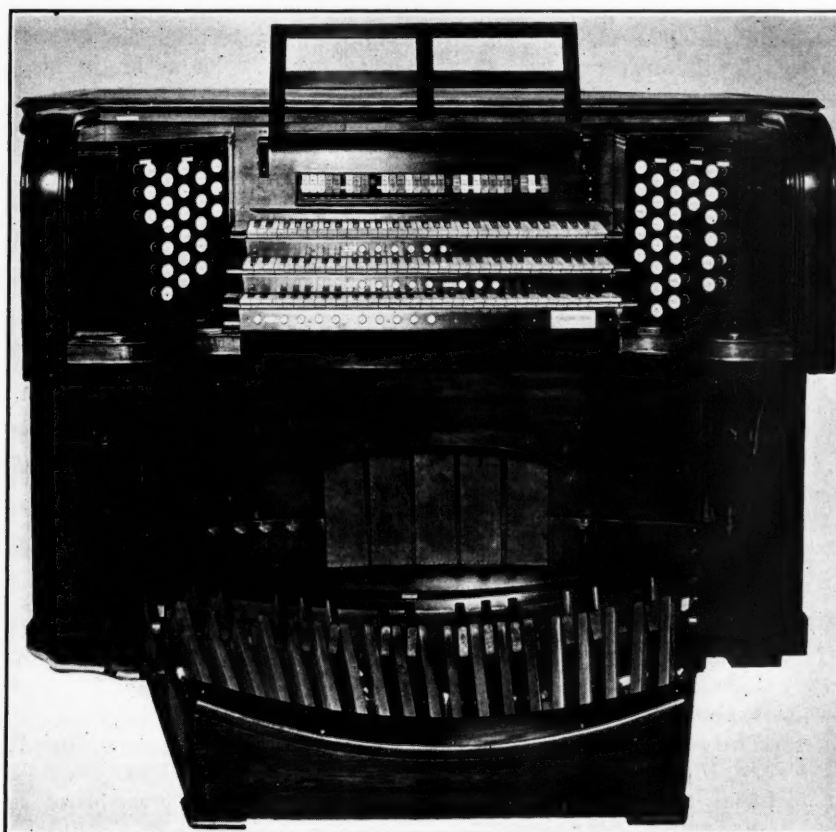
The Tremulant found much earlier favor in Germany as also in France. Bach insisted on a good Tremulant in the organ at Muehlhausen (1708) which was reconstructed under his supervision. The ideal Tremulant was expected to be tender and slow in vibration. Matthaus Hertels in 1666 advised the use of the Tremulant in slow fugues. Personally I know the Tremulant in Silbermann organ to be very effective, especially with synthetic solo combinations.

After the days of Bach, organ building as well as organ playing entered a period of decadence and a staccato, clavier-style of playing came into use.

Daniel Schubart in a letter to Abbe Vogler complains:

"Who could not weep to see this gigantic tonal structure (the organ) of whose invention the angels might be proud, terribly abused in our dreary day by snotty boys and God-forsaken bunglers. The ghosts of Buxtehude, Bach and Handel seem to float over us in the heavens, lamenting the decadence of their favorite instrument. Germany was formerly the home of great organists; but what have we now—clavicembalistic meat choppers and circus jugglers aping the bold dramatic style of the theater, playing not for Jehovah but for Baal. Our great model, the immortal J. S. B., has been forgotten to such an extent that scarcely a man exists who can play his pieces." Schweitzer, I believe, traces this degeneration to a decline in church influence and to the low salaries offered to organists, which led competent musicians to enter other fields. After the baroque age the general interest turned away from religious devotion toward general culture and secular entertainment: drama, opera, concert became the foci of popular attention.





A SKYSCRAPER CHURCH: THE PILCHER CONSOLE

We in America have carried what the Germans designate as the modern romantic organ to its ultimate conclusion. Our imitations of orchestral timbres are so close to the originals that not much improvement in this direction seems possible. No country except England approaches us in this respect. Of late one of our American firms is putting out a floating string organ (a timbre which has here-to-fore been more or less a mirage of the desert) which in its beauty and approach to orchestral string-tone surpasses anything I have yet heard. In the multiplication of excellent high-pressure reeds we are approaching a dead-line beyond which the organ becomes not an orchestra but a military brass band. In development and perfection of the electrical control of our instrument we are unequalled—of which achievements we may be justly proud.

However many of the indictments brought against the modern German organ hold good against our own as well when it comes to the older polyphonic music. A plethora of dull, hooty 8' and 16' Diapasons often nullify any attempt at clearness or brilliance in presenting Bach to a modern audience. The mixtures as used on the older types of organ are still an unknown quantity in America. More of this later in commenting on subsequent

German essays, some of which will, I am sure, lead us to do some tall thinking.

Another interesting point is the illumination thrown on the origin of our "classic" style of organ playing, that ideal of purely objective interpretation, of poise, of impersonal aloofness and spirituality (?) which many laymen find repellent in the organ. We owe a debt of thanks to the movie organist (and his awful contraption, the movie organ) for showing us what the organ is capable of doing in approaching the flexibility and expressiveness of the modern orchestra. In this connection it may be noted that according to Schweitzer a great deal of Bach's music is founded on violin figures (Bach played the violin as a boy) which naturally require a phrasing and nuance peculiar to the strings.

And now a final word. No one would be so foolish as to contend that we should discard all modern improvements and return to the baroque organ, yet there was a movement in Germany a few years ago to reintroduce the old-fashioned tracker action. History, like fashion, repeats itself in cycles. Within the past century music entered the cycle of romanticism, gradually losing itself in a cul de sac of color, atmosphere, sonorities or what have we. Hence the cry "Back to Bach, back to

the medievalists, back to form and proportion—to the dickens with this lust for color which winds up finally as mere noise.” To illustrate:

Not so long ago one of our best players gave a Bach recital on a very large new instrument, one of the finest organs hereabouts, according to present standards. The individual features of the organ are unexcelled, but its ensemble is thicker than a London fog, and poor Bach literally choked to death in a miasma of all the latest orchestral sonorities. I note that both to Howard McKinney and to Senator Emerson Richards hearing Bach on a baroque organ was a revelation even as it was to me some years ago.

Therefore let us turn to the Book of Revelations, where nothing shall be hidden and all shall be revealed, even to the smallest rococo ornament of the medieval style. “And he showed me a pure river of water of life clear as crystal.”

## The Modern Idea

A Skyscraper Church in New York and  
Its New Pilcher Organ



IN CONTRAST to the ideas and ideals prevailing in the good old days we present, by courtesy of Henry Pilcher's Sons, Inc., a pictorial representation of the latest example of the skyscraper church idea, the Madison Avenue Baptist Church, where Mr. H. Everett Hall is organist. The stoplist will be found on page 647 of T.A.O. for November.

Our photographs on the four preceding pages tell the story as the eye sees it.

The Echo Organ in the rear of the auditorium is housed behind a case of unusual design, and dummy pipes are similarly used for two small cases flanking the choir. The organist sits with his back to the minister and the choir music-rack is attached to the back of the console.

The dedicatory recital by Mr. Charles M. Courboin, whose program will be found in the proper column, showed both Mr. Courboin and the organ in many delicate and pleasing colorings, with some artistic touches of great beauty for which Mr. Courboin is justly famous. Even a composition requir-

ing such a wealth of material as the Debussy transcription was interpreted by the artist as though he had an organ twice as big at his command—just tribute to both player and organ.

The most unusual features of this organ are probably the two units, Bourdon in the Swell, Dulciana in the Choir, both at 16-8-4-2 2/3, and the Bourdon also at 2'. The special scale-treatment has provided an unusually valuable unit in each case; especially fine is the coloring effect of the 2 2/3 which works wonders in the production of innumerable lovely effects in combination with the other voices.

The Great Mixture is very softly voiced, and produces delightful colorings with the Philomela, Gamba, and even Tuba, though it evidently was not intended for use against the two 8' Diapasons, as these latter are unexpressive and strongly voiced.

In the good old days of which Dr. Schminke's article speaks they thought only of foundation, solidity, and singing hymns. Today we think of beauty, richness, and unlimited color. Henry Pilcher's Sons, Inc., have here designed an organ which classifies itself as belonging to both schools. The expressive Swell and Choir, plus the expressive portions of the Great (including that superb Mixture) constitute the modern half; the two unexpressive 8' Diapasons of the Great constitute the ancient foundational half.

The Great Tuba is of the broad, smooth type, and fittingly climaxes a very useful reed family of Vox Humana, Oboe, Clarinet, French Horn, and Cornopean. If the reader will imagine these reeds individually colored for solo effects by the Dulciana or Bourdon Twelfths, and occasionally by the Dulciana 16' and the 2' Bourdon, he will better realize what unification of two registers has here achieved. After all, organs are built to make beautiful music, and beautiful music for the average cultivated ear means not forte or fortissimo playing but soft effects.

The ground-work includes five strings, three reeds, and two flutes, upon each of which the two units and occasionally the Great Mixture can play a vital transmutation role; and instead of having, say, a Clarinet of one color, we have a Clarinet of a half-dozen clearly defined variations of color.

And this, it would seem, is the true art of organ design. As Mr. Courboin demonstrated, it is also the true art of organ playing.



# The Organ

## Dr. Barnes' Comments

### —HISTORY—

**F**ROM TIME to time in these columns we have had occasion to refer to the organ of the 1870's as inadequate and unsuitable for the taste of the 1930's. There is doubtless truth in this criticism, but I have been much interested in reading a description of the old Roosevelt organ in the Church of the Holy Trinity, New York, which was written in 1874. It sounds strangely reminiscent of the "blurbs" that our opening recital programs contain about the latest developments in organ building.

When Holy Trinity purchased its new organ some fifty-seven years ago, there was for many years, a series of weekly organ recitals played by Mr. Samuel P. Warren and his colleagues of that day, among whom were Dudley Buck, George W. Morgan and others. We are wont to think of imitative orchestral registers as modern improvements of the past few decades, impossible with low pressures, not exceeding probably 4" which was all that was available in old organs, except in rare instances. It should be said that Mr. Hilborne L. Roosevelt was the most advanced American builder of his day, and the fact that the reeds and mixtures of the Great Organ were enclosed; surely indicated a modern tendency. But the statement that "It is possible to reproduce the tone and compass of every instrument in the orchestra" seems to show that the organists of that day at least thought the organ was capable then of what we know it is today. They looked down upon the "imperfect and diminutive" instruments for which Bach and Handel wrote, just as we do now on the instruments of fifty years ago. I wonder sometimes if we have as much reason to do so as they did. It will be perhaps something of a jolt to those of us who are in the habit of thinking that modern organ building began with about the time of our arrival on the scene, to



Under the  
Editorship of

William H.  
Barnes,  
Mus. Doc.

read the following description of a Mid-Victorian organ and realize that we are telling the same story about the contemporary organ, and that perhaps we are not so modern as we thought we were. Our quotations show some of the choice passages.

"It is needless here to deal with the Organ after the fashion of Encyclopaedists, and to enter into the dry details of the various inventions and improvements which have gradually produced such wonderful instruments as the organ at Freiburg and the still more famous one built in the Church of St. Sulpice by Mr. Cavaillé-Coll of Paris. It would seem more proper, in view of the Organ concerts now being given every Wednesday in the Church of the Holy Trinity, to draw attention to the capacities of the Organ in general, and to briefly supplement these remarks by a special allusion to the Organ built in the above church by Mr. Hilborne L. Roosevelt of New York city.

"The organ is really nothing more or less than an inanimate orchestra, in which it is possible to reproduce the tone and compass of every instrument in the real, living orchestra. And if it be alleged that the peculiar vibration of the stringed instruments cannot be reproduced upon the organ, it may be answered that Cavaillé-Coll has come quite near enough in its attempted reproduction to satisfy the ear, while in some of his stops and combinations he actually outdoes an ordinary orchestra. All the light and shade which can be given by an orchestra to music, can be almost equally given by the

Organ: whilst in cases where strength and majesty are required, the organ immeasurably distances the orchestra.

"It is, consequently, for this noble instrument that the greatest of musicians loved to write, even at a time when its resources were as modest as we are assured Bach, Haendel, Scarlatti and Gluck found them. And could we but transport ourselves, with the extraordinary instruments at our command, back to the time of those giants of harmony, we can imagine the stupendous effects which Bach or Haendel would produce, when we remember that with the imperfect and diminutive instruments at his command, the latter is said to have so enthralled his hearers, that respiration seemed to cease, and the natural functions to be suspended in them.

"It is with a view both of making our friends acquainted with the marvellous capacities of the Organ, and also of familiarizing them with the grand and ennobling compositions of the great old masters as well as such modern writers as may have legitimately distinguished themselves in this noble field, that the Wednesday Organ Concerts have been inaugurated in the Church of the Holy Trinity, and the selections restricted, as far as compatible with the public enjoyment, to music composed specially for the Organ, whilst allowing such latitude as to relieve the possible tedium of too strict performances. It is, for these reasons, that a hope is entertained that these concerts may be productive of genuine, *unimpeachable* amusement and of sound instruction in matters of musical taste. And inasmuch as a proper relish for real *Church* Music is intimately connected with a due appreciation of Organ music proper, the time devoted to these concerts will be anything but misspent.

"Touching the Instrument in the Church of the Holy Trinity, the builder himself says:

"This Instrument contains many points similar to the English, French and German Organs.



"This is especially noticeable in the voicing. The Reeds are of French construction; Mr. Barker's Pneumatic Lever is applied to the Great and Swell Organs, rendering the touch not only light, but quick in its action.

"The Reeds and Mixtures of the Great Organ are placed in the Swell Box, producing an unusually effective *crescendo*.

"Steadiness of the wind supply is secured by a Regulator, first intro-

duced by M. Cavaillé-Coll, of Paris, and used also by Mr. Henry Willis of London. The Electro Melody Organ gives prominence to the melody, whereby some curious and interesting effects are produced.

"The interior is arranged so that all parts are easy of access. In general, the builder has tried to produce a solid and brilliant tone; also a perfect blending of the different stops, and would call attention to the decided character that he has succeeded in imparting to each register."

Register Crescendo is now admitted as an adequate adjunct of the modern organ. Everybody uses it. With the ability to stop the crescendo at any desired point, the Register Crescendo becomes of still greater importance, important enough, in fact, to have it placed directly in front of the right foot where it is easily and quickly available.

That is all there is to it and there is no reason at all why "standard practise" should not adopt this method although it will probably take a number of years for the conservative organistic mind to get over its prejudice and realize the value of the new placement.

I did not mean to imply in my description of the console, which was published in the September number, that this device is new. It is not new. I played an organ with a Register Crescendo shoe on the extreme left for seven years in the Park Avenue Baptist Church and seven years of constant use is enough to test any theory. The placement of the Register Crescendo shoe in the Park Avenue organ was suggested by Archer Gibson who had used it in a number of organs. I have no idea whether the scheme originated with him or not.

Dr. Barnes contends that visiting organists may find the arrangement inconvenient. As a matter of fact, however, the Riverside organ was not planned as a recital instrument and will probably never be used for that purpose to any great extent. It is a church organ and will presumably be played (except on very rare occasions) only by an organist who is completely familiar with it. In the case of a concert instrument in a public hall the argument for standard practise might be stronger.

On another page of the September issue objection is made (presumably by the Editor) to the placing of the percussion registers (Harp, Celesta, and Chimes) the point being raised that when playing on the Swell, if the organist wished to use the Chimes on the Swell, he would not find the Chimes listed among the Swell stops but on the other side of the console. This argument seems to me an admirable example of putting the cart before the horse. The percussion instruments do not belong to any one manual, they are a separate division of the organ and are playable at will on any manual or on the pedals. Why the Chimes or the Harp should be available on only one manual or be considered as belonging to any one manual, is past my comprehension.

## Convenience versus Tradition

### A Few Further Remarks About the Register Crescendo Shoe And Where it Should Be Located

By HAROLD VINCENT MILLIGAN

**A** FURTHER discussion of the proper placement of the Register Crescendo shoe may be of interest to organists, following Dr. Barnes' criticism of the placing of this shoe on the console of the Riverside organ. The reader will perhaps remember that on this console the Register Crescendo shoe is placed at the left of the row of shoes instead of at the extreme right as is customary.

Dr. Barnes' criticism seems to be based upon the undeniable fact that this is contrary to established custom. Admitting that established custom always is worthy of serious consideration, I still cannot see that it should be made the court of last resort. If this were the case, organ building would not have made the progress that it has made in the last fifty years. Dr. Barnes is willing to concede that there is no standard practise in regard to stop-knobs vs. tilting-tablets and other systems, but we need to remember that it is not many years since the battle over this subject raged furiously. Tilting-tablets were objected to in the most violently personal way as were most other innovations. They have won the argument within the past few years so that now-a-days an organist who prefers tablets to knobs is not regarded as a freak. There are perfectly sane and logical reasons for advocating tilting-tablets. (As far as I have ever been able to discover there are no sane or logical reasons for advocating stop-knobs!) If there were not sane and logical reasons for placing the Register Crescendo shoe directly in front of the right foot, then I would be willing to concede that Dr. Barnes has the best of it, but as there are rea-

sons for this placing, it seems to me the argument is just as valid as were those arguments which were used a few years ago in favor of tilting-tablets.

I think the standard practise of placing the Register Crescendo shoe at the extreme right has an historical basis. The case is somewhat similar to the history of the Swell shoe which began as a rank outsider placed apologetically at the extreme right and slowly won its way (by proving its worth) to the center of the console. Dr. Barnes and I are old enough to remember organs in which the Swell Organ was the only one under expression and received its name for this reason. In the good old days (before our time) the standard practise was to operate the swell shutters of the Swell Organ by means of a lever which had to be hooked down to hold it in place and which, when released from the hook, immediately slammed shut again. Standard practise gradually gave way until now we have on any well constructed four-manual organ four shutter shoes.

The Register Crescendo, when first introduced, aroused violent antagonism among all the advocates of standard practise. It was regarded as an invention of the devil and no self-respecting organist was ever supposed to use it. It was placed apologetically away off on the extreme right of the console where the first swell shoes had been placed in the dear dead days of long ago. (The first organ I ever played had a swell shoe which was so far off to the right that it required considerable gymnastic ability on the part of a twelve-year-old boy to reach it and on several occasions I almost dislocated my right hip trying to.) The



Remembering that every improvement ever made in the organ has met the strenuous opposition of the majority and earned its way only by proving its merits, I am perfectly willing to leave the question to the judgment of posterity. Deviations from standard practise to be found in the Riverside console may be referred to as "fads" by those who are startled and possibly annoyed by them, but the "fad" of today will become the standard practise of tomorrow if it can prove its worth. If it cannot do so, then I would be the last one to defend it.



GERMANTOWN, PA.

SECOND BAPTIST CHURCH

W. W. Kimball Co.

Organist, Mr. Edward R. Tourison  
Specifications by Mr. R. P. Elliot  
Dedicated Oct. 13, 1931, in recital by  
Mr. Charles M. Courboin

V 38. R 42. S 74. B 25. P 2931.

PEDAL: V 3. R 3. S 18.

#### EXPRESSIVE

- 32 Bourdon
- 16 DIAPASON 44w
- Diapason (G)
- BOURDON 68w32'
- Rohrfloete (S)
- VIOLONE 44w
- Dulciana (C)
- 10 2/3 Bourdon
- 8 Diapason
- Bourdon
- Rohrfloete (S)
- Violone
- 4 Bourdon
- 16 Tromba (G)
- Waldhorn (S)
- 8 Waldhorn (S)
- 4 Waldhorn (S)
- 8 Chimes (L)

GREAT: V 10. R 10. S 15.

#### EXPRESSIVE

- 16 DIAPASON 61m
- 8 DIAPASON ONE 61m
- DIAPASON TWO 61m
- DOPPELFLOETE 61w
- HARMONIC FLUTE 73m
- GEMSHORN 61m
- OCTAVE 61m
- Harmonic Flute
- 2 2/3 TWELFTH 61m
- 2 FIFTEENTH 61m
- 8 TROMBA 85r16'
- 4 Tromba
- 8 Harp (C)
- CHIMES (L)
- 4 Celesta (C)
- Tremulant

SWELL: V 13. R 17. S 19.

- 16 Rohrfloete
- 8 DIAPASON 73m
- ROHRFLOETE 97wm16'
- CLARABELLA 73w
- VIOLA 73m
- SALICIONAL 73m

- VOIX CELESTE 73m
- 4 OCTAVE 73m
- TRIVERSFLOETE 73wm
- 2 2/3 Rohrfloete
- 2 Rohrfloete
- V MIXTURE 305m
- 12-15-17-19-22
- 16 WALDHORN 97r
- 8 CORNOPEAN 73r
- OBOE 73r
- VOX HUMANA 61r
- 4 Waldhorn
- 8 Harp (C)
- 4 Celesta (C)
- Tremulant

CHOIR: V 6. R 6. S 13.

- 16 Dulciana
- 8 ENG. DIAPASON 73m
- CONCERT FLUTE 85wm
- GAMBA 73m
- DULCIANA 97m16'
- UNDA MARIS 73m
- 4 Concert Flute
- Dulciana
- 2 Concert Flute
- Dulciana
- 8 CLARINET 73r
- HARP 49mb
- 4 Celesta (Harp)
- Tremulant

SOLO: V 6. R 6. S 9.

- 8 MELOPHONE 73w
- VIOLONCCELLO 73m
- CELLO CELESTE 73m
- TUBA MIRABILIS 73r
- FRENCH HORN 73r

ENGLISH HORN 73r  
CHIMES 25tb  
Harp (C)  
Celesta (C)  
Tremulant  
39 Couplers  
52 Combons, on double-touch, second touch operating Pedal Organ; capture system.  
Crescendos: G.S.C.L. Reg.  
Universal Independent Crescendo Coupler.  
Onoroffs:  
32' Bourdon.  
Master Crescendo.  
Chimes Dampers.  
Chimes Soft.  
Solo to Great by second touch.  
Reversible: G-P. S-P. C-P. L-P.  
Full Organ. Mezzo Organ.  
Great Nave-Shutters Open.  
Solo Nave-Shutters Open.  
Cancels: Tutti.  
Deagan percussion.  
Blower, 20 h.p. Orgoblo.  
The Full Organ and Mezzo Organ pistons automatically cancel Percussion and Tremulants.  
Provision has been made for the later addition of Antiphonal and Echo Organs. Great and Choir are on one side of the chancel, Swell and Solo on the other.

Chambers were lined with 1" Celotex plastered and coated with cement. Shutters close when the wind is off and an even temperature is maintained thermostatically.

How much does an organ weigh? Have any idea? This one weighed 58,884 pounds ready to ship.

The Melophone, defined neither by Audsley nor Bonavia-Hunt, is a Kimball specialty, "speaking two qualities of unison pitch at one and the same time," says Wedgwood, "string and open wood."

The organ is given by Mrs. Edward R. Tourison and Edward R. Tourison, Jr., as a memorial to Edward R. and Charles Edward Tourison.



BLOOMER, WIS.

ST. PAUL'S CATHOLIC CHURCH

Midmer-Losh Inc.

Specification by Fr. Wojak  
Finished by Mr. D. S. Wentz  
Dedicatory recital by Dr. Wm. H. Barnes, Oct. 27, 1931.

#### PEDAL

- 16 Diapason (Gt. 1st)
- Diapason (Gt. 2nd)
- Clarabella (G)
- Gedeckt (S)
- 10 2/3 Gedeckt (S)
- 8 Clarabella (G)
- Gedeckt (S)
- 16 Trumpet (G)
- GREAT
- 16 DIAPASON

#### CONTENT

V—VOICE: An entity of tone under one indivisible control, one or more ranks of pipes.

R—RANK: A set of pipes.

S—STOP: Console mechanism controlling Voices, Borrows, extensions, duplexings, etc.

B—BORROW: A second use of any Rank of pipes, whether by extension, duplexing, or unification.

P—PIPE: Pipe-work only, Percussion not included.

#### DIVISIONS

A—Accompaniment	fr—free reed
B—Bombarde	h—harmonic
C—Choir	hw—high wind
E—Echo	lw—low wind
F—Fanfare	m—metal
G—Great	om—open metal
H—Harmonic	ow—open wood
I—Celestial	r—reeds
L—Solo	rs—repeat stroke
N—String	2r—two rank, etc.
O—Orchestral	s—sharp
P—Pedal	sb—stopped bass
R—Gregorian	sm—stopped metal
S—Swell	ss—single stroke
T—Trombone	sw—stopped wood
U—Unit Augmentation	t—tin
	tc—tenor C
	th—triple harm.
	uex—unexpressive
	v—very
	w—wood
	wm—wood and metal
	wr—wood reed
	"—wind pressure
	"—pitch of lowest pipe in the rank

#### VARIOUS

b—bars	
c—cylinders	
cc—cres. chamber	
dh—double harmonic	
dl—double languid	
f—flat	

#### SCALE EXAMPLES

40x40—Dimension of wood pipe.  
14"—Diameter of metal pipe.  
41—Scale number.  
42b—Based on No. 42 Scale.  
46-42—Scale 46 at bass end, flared back to Scale 42 at treble end.  
2/3c—Coned to lose 2/3rd of diameter.  
2/9f—Flattening 2/9th of circumference.  
The relative dynamic strengths are indicated by the usual series ppp to fff.

- 8 DIAPASON (Two)  
CLARABELLA  
Gemshorn  
Dulciana  
UNDA MARIS  
4 Diapason Two  
Clarabella  
2 2/3 Clarabella  
2 Clarabella  
8 TRUMPET  
4 Trumpet

## SWELL

- 16 GEDECKT  
8 DIAPASON  
Gedeckt  
SALICIONAL  
VOIX CELESTE  
4 GEIGENOCTAV  
Gedeckt  
2 2/3 Gedeckt  
2 Gedeckt  
8 CORNOPEAN  
OBOE  
VOX HUMANA

In addition to the usual liberal supply of couplers there are the G-G 4' and S-G 4' Melody Couplers. The Great is 7-octave. The instrument has proved highly effective for recital purposes, which is even more than was hoped for either by the designer or the builder.

YOUNGSTOWN, OHIO

MARTIN LUTHER LUTHERAN

*Hillgreen, Lane & Co.*

V 31. R 36. S 58. B 22. P 2495.

## PEDAL

- 32 Resultant  
16 DIAPASON 44  
BOURDON 61  
Bourdon (S)  
Dulciana (C)  
8 Diapason  
Bourdon  
Bourdon (S)  
Dulciana (C)  
16 Tuba (G)  
Oboe (S)  
8 Oboe (S)

## GREAT

## EXPRESSIVE

- 16 Bourdon (Pedal)  
8 DIAPASON MAJOR 61  
DIAPASON MINOR 61  
GROSSFLOETE 61  
ERZÄHLER 61  
OCTAVE 61  
IV MIXTURE 244  
8 TUBA 10" 85r16"  
4 Tuba  
8 HARP 61b  
4 Harp Celesta  
Tremulant

## SWELL

- 16 Bourdon  
8 DIAPASON 73  
BOURDON 101w16"  
HOHLFLOETE 73  
VIOLE D'ORCH. 73  
SALICIONAL 73  
VOIX CELESTE 61  
4 "Harmonic Flute"

- 2 2/3 Bourdon  
2 Bourdon  
III SOLO MIXTURE 183  
16 Oboe  
8 CORNOPEAN 73  
OBOE 97r16"  
VOX HUMANA 73  
4 Oboe  
Tremulant

## CHOIR

- 16 Dulciana  
8 ENG. DIAPASON 73  
CONCERT FLUTE 73  
DULCIANA 97m16"  
UNDA MARIS 61  
4 ROHRFLOETE 73  
Dulciana  
2 2/3 Dulciana  
2 Dulciana  
8 FRENCH HORN 73  
CLARINET 73  
Harp (G)  
4 Harp Celesta (G)  
Tremulant

## ECHO

- 8 ECHO FLUTE 73  
SALICIONAL 73  
VOX ANGELICA 61  
4 CHIMNEY FLUTE 73  
8 VOX HUMANA 73  
CHIMES 25  
Tremulant

## 28 Couplers

## 23 Combons

Crescendos: G.S.C.E. Reg.

Crescendo Coupler (all to Swell)

The instrument is equipped with two consoles, one operating full organ, the other located in the chapel and operating Pedal, Great, and Choir. Crescendo shutters are so installed that the tone may be completely excluded from either auditorium at will.

Some of the equipment is intended for later installation.



## THERE AND HERE

## No. 2

By C. SEIBERT LOSH

Courteous and hospitable Germany and France! Sorry the trip is drawing to a close. Cannot complain about England, but in Europe there is a far greater interest as to what America is doing, and instant acknowledgment of American leadership in organ design. In France especially, the visits of Dupre, Bonnet, etc. have borne fruit in all the new organs which lean strongly toward American ideas of tonal make-up and accessories.

The new Cavaille-Coll in Salle Pleyel, the great new concert hall of Paris, is a 4-60 with couplers sub and super even on the Great, with adjustable combinations of American type, etc., etc., and oh yes! Sostenutos!

A new 4m English unit organ by Christie is now going into the vast new Gaumont Palace—6500-seat movie. A unit organ going in Bonnet's home right now, by Gonzalez! The Pleyel's starting a new organ factory under Garnier where the product will be largely unit work.

Under pressure of Whipp, the organist, Cavaille-Coll put the chorus reeds in the American Church on 25". All this shows the most healthy and progressive spirit. None of the English holier-than-thou business.

Walcker also is pushing electric development and has a good modern point of view much stimulated by his visit to America, and of course Steinmeyer, who now runs him a close second in Germany, is almost completely American in outlook. However, both these men are beset and hamstrung by the clique of mossbacks who almost completely control German organ design. However I found an electric organ largely unified at the Berlin Bau Exposition—with metal windchests.

Walcker is getting a lot of fun out of digging up the old regals. He showed me a lot of them in production. They range all colors from Kinura to Vox Humana and might be pretty nice on higher pressure. Otherwise they are hideous—out of tune in a few minutes.

Europe does not seem to regard the organ from a chorus standpoint as they do in England. Here they regard it as an ensemble proposition, just as we do in America. It is the development of strings and flutes, with the Diapasons on top and forming an ensemble with the reeds. Even the mixtures are regarded, from a combination standpoint, with the light material, which seems to be not at all the case in England. You remember how Dupre used the American mixtures. He can do the same thing on the French organs. The German mixtures however are a little too hot for that, even with their big Flutes.

America has had largely German organists, German organ builders, German organ music with German registration indicated. The influence of the big Walcker organ in Boston, now owned by Mr. Skinner, was immense also. Roosevelt added something French to our stuff, but with electric action we stepped out on our own. We are now some thirty thousand electric organs ahead of Europe and they will have to go some to catch up.

—BROOKLINE, MASS.—

Harvard Congregational, where the late Mr. Henry M. Dunham was organist for six years, was virtually completely destroyed by fire Oct. 20.

# Church

# Music

## Mr. Dunham's Comments

—THE A.G.O.—

**D**URING the recent convention in New York I was interested to discuss the affairs of the Guild with many of our leading organists. Many of these men were members of the Guild, usually Fellows. Some of these musicians were not only non-members, but were decidedly antagonistic.

I am convinced of the real value of an academic society for organists. While we may find cause for complaint in some of the details, the examinations do, on the whole, represent the standards which we all believe to be correct. It is too bad that the movement seems to be finding so much opposition, or—what is worse—an attitude of indifference on the part of so many in our profession. This is particularly serious in that it seems to be true of so many of our younger players, men who have the outstanding ability to create the new generation of organists, a generation, I believe, vastly superior to that of the past.

A recent printed complaint from Philadelphia is not only to the point, but justifiable. The required pieces, except for Bach, are often without any particular merit. A few years ago a composition was selected of which copies could not be bought. The Harwood number seemed to have few enthusiasts. I am sure the last movement from either of the Barnes' symphonies, Baumgartner's Idyll, a composition by Jepson, Bingham, Sowerby, Delamarter, James, or Clokey would offer a challenge to the technic and musicianship of an aspiring organist that is not to be found in Thiele, Merkel, or Harwood. We presumably stand for native art if we are the A.G.O.

The Guild deserves the support of every organist. I am sure conditions can be improved in such a way that the certificates will again be as coveted as they were formerly, and that their scholastic position can be restored. Whether we unite the



Under the  
Editorship of

Rowland W.  
Dunham

N.A.O. and the A.G.O. or not, the emphasis upon musicianship and scholarship is too important to lose. As an enthusiastic supporter of the Guild and the things it represents, I wish to urge my readers to rally to its support. Whatever there may be to criticize, the inherent importance of emphasis upon high standards, is alone sufficient to recommend it to the adherence of all true organists.



## Calendar Suggestions

By R. W. D.

—FOR JANUARY—

"I HAVE CONSIDERED"—James. One of the earlier anthems by Mr. James, but one which has all the brilliance and originality which has made his music preeminent. There is vitality and a striking appreciation of harmonic color. A stunning work for general use. Chorus required. Moderately difficult. Ditson.

"THIS IS THE MONTH"—Mackinnon. For the Epiphany season, this setting of the words of John Milton is to be highly recommended. There is an organ accompaniment throughout. "Adeste Fideles" is used near the end. Excellent for a good choir. Not difficult, no solos. 18p. Gray.

"ALL KINGS SHALL FALL BEFORE HIM"—Calver. A simpler Epiphany anthem useable by a quartet. A broad unison passage for male voices followed by a four-part chorus. 8p. Schmidt.

"THE LORD REIGNETH"—Sowerby. This fine work has been discussed

previously. It is a general anthem for chorus, and suitable for church or synagogue. While an early composition, there is much that will be attractive to the ambitious choir. 16p. Boston Music Co.

"BENEDICTUS ES DOMINE"—Miles Martin. One of the first successful settings of the canticle. Well known, but suggested to those who have perchance failed to see it. Not difficult. 4p. Gray.

"THE CHERUBIC HYMN"—Gretchannoff. One of the best of the numerous versions of the Russian hymn. Divided parts, a-cappella, moderately difficult. Extreme notes do not furnish the usual vocal handicaps of such music. 7p. Fischer.

"GOD SENDS THE NIGHT"—Rathbone. Many churches still find use for evening anthems. Here is one of the newer and finer ones. Full choir throughout, not difficult. 5p. Novello.

## H. EVERETT HALL

MADISON AVE. BAPTIST, NEW YORK

*Dedicating 3-52 Pilcher*

Boellman, Priere (Gothique)

Jesus Only, Rotoli

s. Open the Gates, Knapp

Kinder, Toccata D

Dubois, In Paradisium

In Heavenly love, Parker

All praise to God, Wagner

Dubois, Alleluia

Foote, Pastorale

Still with Thee, Foote

Now the day is over, Marks

Guilmant, Grand Choeur

Bairstow, Evensong

I sought the Lord, Stevenson

Spirit of God, Humison

Borowski, Sel., Sonata 1

Bubeck, Meditation

Waters of Babylon, Stoughton

Come unto Me, Scott

Boellmann, Menuet (Gothique)

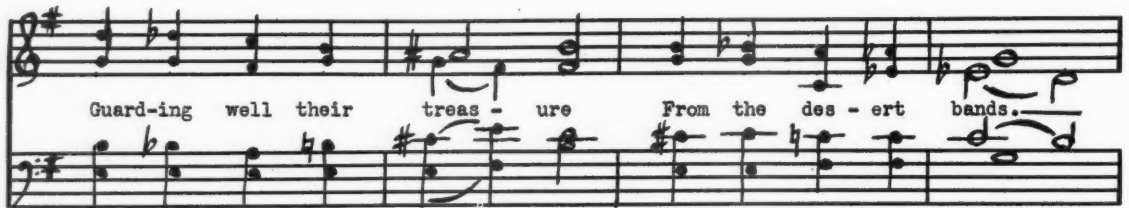
Praise the Lord, Randegger

With glory clad, Wagner

The above represents the prelude, postlude, and two anthems of each of five services, with two closing anthems used at the service when Mr. Hall had a violinist as assisting artist.



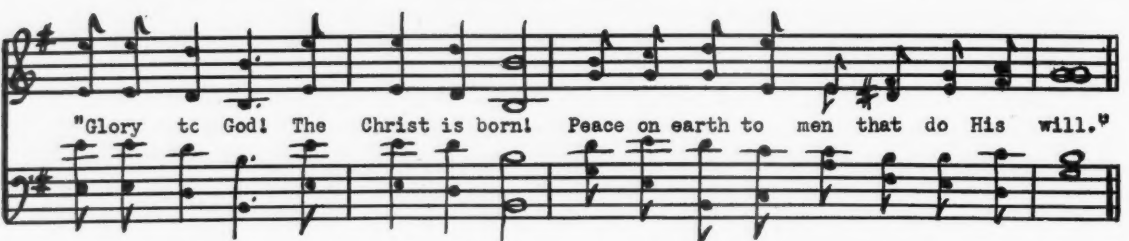
A Carol for Christmas and Epiphany  
Words and Music by EDWARD C. DOUGLAS



Quartette. (Unaccompanied.)



Chorus.



Nearer come the wisemen  
To the palace gate,  
Asking for the scion  
Of a princely state.  
They are seeking Jesus,  
Master of men.  
Sweet, angelic voices  
Guide them to His bed:—  
"Glory to God! The Christ is born!  
Seek Him yonder, in the cattle shed."

At His feet they worship,  
While the Mother smiles;  
Leave their gifts and bless Him;  
Flee from Herod's wiles.  
They have found our Jesus,  
Master of men.  
Soft, angelic voices  
Cheer them as they part:—  
"Glory to God! The Christ is born!  
Ye have sought Him with a loving heart."

Words and music copyright, 1931. Edward C. Douglas, Detroit.



## Analyzing Some New York Examples

An Endeavor to Discuss Methods and Results as Exemplified  
By Famous Organists and Churches in New York City

**J**UST NOW we recall some clever words that serve to define this column, for it comes not to praise, and yet not to bury. Our purpose is merely to report a method, neither to praise it nor to define the success with which it may have been carried out. In every age the mass of humanity plods along in the good old way, while the innovations and progress are invented by the minority. Since the old thing never represents progress and never can, we must acknowledge that progress comes alone from the new idea; sad but certain it is too that the new idea is not essentially progressive—it is progressive only in a few instances.

None the less, those of us who are interested in progress must turn our attention to those who abandon the old and invent a new way of doing the common jobs. We believe every serious church organist in America should be interested in a description of what New York's outstanding organists are doing and how they are doing it, if only that story can be told truthfully and without the obvious efforts of a writer to please and flatter the man he's writing about. The same would be equally true of Boston, Chicago, and every other great city; but a magazine cannot accomplish the impossible and we must deal with such reviews as are within our reach.

When two organists get together to discuss an event or a fellow-organist they say what they think, in a kindly way; if they have any respect for their own intelligence or that of their friend, they do not misrepresent themselves as finding everything in the world perfectly charming. But sometimes we expect a man to take that attitude when he writes for publication. A column of review written in that mood would not be worth the ink it takes to print it. This column must say honestly and with as broad a viewpoint as the reviewer can muster, just what the reviewer does see, hear, and feel. We must not forget the "feel." Music, in the last analysis, is made for feeling. Hearing is but physical; it is the feeling that counts. At a concert it may be otherwise and we would be justified in giving serious attention to the technic of music.

MR. GOLDSWORTHY

The first victim is Mr. William A.

Goldsworthy at that lovely old St. Mark's, in the Bouwerie, New York City. We started favorably at 10:30 with an undisturbed wandering around the porch and yard. Here's an old church whose age means more than time to rebuild. A spirit pervades St. Mark's. But you cannot feel the spirit if a mob is there.

Upon entering we found dim lights, all lights visible but subdued by stained glass, some of it very rich. Rich stained-glass windows. A religious atmosphere. The altar was brilliantly lighted (largely by indirect lighting) and decorated with the usual symbolisms, and some unusual ones.

At 10:52 Mr. Goldsworthy began his prelude, without shock, from Elgar's *Dream of Gerontius*; he could have improvised more effective music and equally effective atmosphere. Choir and organ are in the rear gallery, out of sight, where we prefer them in ordinary churches. At 11:00 there were a few verses of

the age-old processional hymn and the clergy came in; about 25 persons were the congregation.

The opening ritual was, if I remember rightly (you disturb your feelings if you interrupt consciously to become a reporter and take notes) was entirely eliminated and immediately began what we went to get—the ritualistic "Nine Words of the Resurrection" for which Dr. Guthrie wrote the text and Mr. Goldsworthy the music. This was interpreted for us by Dr. Guthrie, a cantor, a reader, the organ, solo voices, mixed chorus of twelve, Chimes, and a gong. The text centered on the Bible, dealing with Christ and His words, and presented a mingling of praise, prayer, and adoration. Truly religious, I'd call it. Why should one sing the "Magnificat" or the "Venite" or the "Sanctus" or anything else always at a service? Has nothing else of spiritual value ever been written? As Dr. Guthrie says, religion that is stagnant must of necessity die—just as our present church is threatening to die. God has not abandoned the world. Men are still hearing the voice of God—though the church normally refuses to believe it. Only the old fellows, all of them now dead, ever heard the voice of God—



THE PORCH AT ST. MARK'S

if we are to believe the preaching the average church practises.

T.A.O. has already fully described the technic by which this incomparably unique and sincere pair of church masters present one of their services. It is a free combination of all the agencies at hand, interpreted in whatever way the text itself seems to demand. Dr. Guthrie, one of the exceedingly few men who are sincere enough and strong enough and imaginative enough (I would also say intelligent enough) to do it, wrote the text, first having laid out his calendar for the whole year and built up a line of thought that must be constructive, helpful, spiritual, and, heaven be praised, intelligent. He gives this text to Mr. Goldsworthy, who notes what Dr. Guthrie himself has in mind as the particular vehicle of expression at the moment for each part of it, and then exercises the musician's exclusive right of selecting phrases or sentences or paragraphs to be set to music; the text is so marked and returned to Dr. Guthrie. Thus then are created the text and plan of the proposed service.

Mr. Goldsworthy uses anything possible and everything appropriate that happens to be already set to music; he freely arranges, adapts, transcribes, borrows. He writes the rest for himself, doing a tremendous amount of original composition for every service. If he had less to do his music would be inane. Driven at top speed, as he is, his music is virile, expressive, churchly, and always appropriate. In spite of the gong, it is never theatrical.

At this service his organ backgrounds for the reading or speaking were highly effective, never loud enough to disturb the feeling or stop the service.

At 11:40 this was ended and Dr. Guthrie began his talk, which he continued till 12:20 without losing our attention. The congregation had increased to about 60 by the time the service had gotten a good start. The church was kept in that helpful dim lighting, which to my mind accounted for a great deal in preventing concert or sermon moods and encouraging the meditative or religious; we were partakers of a spiritual hour, not victims of a ministerial tirade—a traditional penalty handed down as the verdict of a jury of old-fashioned men dead a thousand years.

Dr. Guthrie is one of the exceedingly few thinkers still tolerated by the unthinking officialdom that dominates the church. I suppose the good bishops just can't do anything

about him or they would have silenced him long ago. It will take death to silence Dr. Guthrie for I'm convinced that God is with him and those two make a mighty majority against which mere bishops can do nothing.

At 12:20 we had an abbreviated ritual, the offering, the singing of Mr. Goldsworthy's Bach-fugue anthem ("O Sing unto the Lord") which in actual performance proved to be a most worthy piece of church music and more intelligible as an anthem than as an organ composition. A few verses of but one hymn were sung. Another bit of very brief service-mechanics, and the congregation filed out in decorum and, I am convinced, with many moods and feelings and thoughts inspired from above.

And when a church service does that for an intelligent man and woman, it is a successful church service. I'm optimist enough to believe that if it were generally known what is being presented in St. Mark's each Sunday, there are still enough cultured and intelligent men and women in New York City who would walk a mile or ride ten to get there once a week. It is real religion they deal with at St. Mark's, genuine and undefiled—and intelligent.

Incidentally, Mr. Goldsworthy knows how to over-accompany a small choir at the climaxes and make one's soul rise within him and sing praises. A small choir appropriation I fear, but not a small spiritual awakening for the congregation that comes there for things spiritual.

#### DR. WILLIAMS

Dr. David McK. Williams is the whole service at St. Bartholomew's on a Sunday afternoon. A vastly wealthy church, a fittingly magnificent building, a huge organ of supreme tonal excellence, and a paid chorus of almost 60 expert vocalists; three services, real ones, every Sunday: a lecture and age-old ritual at 11, a program of fine church music with abbreviated ritual at 4, and an evensong at 8 in a service with which we are not familiar. Dr. Williams presides at all three.

The afternoon service began fortissimo with a bit of organ music lasting three or four minutes and leading into the processional, which ended just as quickly as the choir and clergy could be gotten into their places. The recessional was treated in the same intelligent fashion. Only one congregational hymn was used in the service here, as also at St. Mark's; the tendency among the best churches is to reduce the con-

gregational hymns. Dr. Williams used an effective descant in this formal congregational hymn, but not in processional or recessional.

Preluded by a bit of ritual and postluded by a little more, the main service consisted of sections of Verdi's "Requiem" with its elaborate and beautifully done organ accompaniment. Dr. Williams plans his services carefully; the unaccompanied Clark-Whitfield "Magnificat in E" was chosen for the ritual. The Verdi is difficult work and the nature of its intended climaxes and the accompaniment were ample warrant for the organ's predominance over the voices in the opening chorus and in several other places, but that over-accompaniment is not a habit with Dr. Williams was proved by the lovely accompaniments furnished at other times. After all, the service is not a concert even though it consists largely of the brilliant Verdi, and the emotions had to be reached and a message conveyed to a church audience, which in this case could best be done by sheer volume of tonal masses. To our way of thinking, the organ is vastly more effective than an orchestra for such a work; there is too much violent disagreement between orchestral instruments and voices, whereas the organ is not so sharply colorful but, with the help of the colorless Diapason Chorus, furnishes an impersonal background. An eminent American composer has recently proclaimed this same thought.

Verdi was done in Latin, with full text printed on the calendar; St. Bartholomew's issues its calendar by the month, everything given complete, including the texts of all anthems, which made a 36-page booklet for the 16 services of November. Everybody knows then that at St. Bartholomew's the clergy and organist have at least planned their work in advance. The "Requiem" excerpts moved continuously without break from start to finish, as one entity. The illimitable richness and variety of tone available to Dr. Williams in this unusually large organ enabled him, in spite of all the exigencies of playing a very difficult score and at the same time directing a large chorus, to provide a suitable and beautiful organ accompaniment at all times; there were never occasions when a bit of desirable registrational beauty had to be sacrificed not because it was not available somewhere in the organ but because wherever it was located it could not be utilized at the moment because of other changes that would have been necessary to take advantage of it.

Certainly, duplication of voices, duplication of colors is just as essential in an organ as in an orchestra or a chorus. Advocates of the theory that an organ of a hundred registers provides all that any fine church has need of, might try that same argument on the Philadelphia Symphony and see if they can persuade Mr. Stokowski to discharge three of his French horns because he will still have one left. Our organ music is quite often uninteresting and boring because the purchaser has bought not for richness and beauty but for rock-bottom foundation.

After the closing ritual (abbreviated) and the recessional about a third or half the 150 persons present departed, the others remaining while Dr. Williams played as a postlude the Sixth Sonata of Mendelssohn. This was the custom in the good old days when Stokowski was organist of St. Bartholomew's, only then the afternoon services drew not 150 or 200 but a packed auditorium. That will undoubtedly be the case later in the season even now. In both instances—and we heard Stokowski often in those good old days—the organ accompaniment to truly worthy or elaborate choral works was decidedly not Diapason in character but extremely rich in wood-wind and brass, founded on strings as a background. Fortunately the day is past when the fearful advice of our teachers—handed down to us because they in turn got it from theirs—to avoid all reeds in our accompaniments is now being honored by doing just the contrary. Heaven be praised for that. Music must be rich and beautiful. Otherwise it touches no human emotion, no feeling.

What Dr. Williams is doing at St. Bartholomew's, with that superlatively rich and large organ and chorus, tends to prove, among other things, that there is no choral agency quite as refined, finished, and masterful as an adult chorus of paid cultivated voices; that an organ can hardly be too large; that genuine musicianship of a concert order can be and ought to be exemplified in the church services, clothed with churchliness; and that a full-time church organist such as Dr. Williams is has every right to be classed along with our Paderewskies, Stokowskies, and Poneses, without apologizing by saying he's "only a church organist." The day is ready for the supreme best. Personally the reviewer thinks St. Bartholomew's is getting it.

Does your clergyman insist that your choir sing or you play while the pennies are being begged? Tell

him that at St. Bartholomew's they sing a beautiful but dignified congregational hymn while the collection is being taken.



## Service Selections

### CHRISTMAS 1930

The Christmas story in all its beauty can be effectively told in only two media; one is music, the other is the reading of the story as recorded by Luke. As this column is concerned only with music, and as almost every selection worth quoting has appeared on a dozen or two of the programs at hand, we quote the full programs of only a few, selecting such churches as presented an elaborate service of music. The other programs have been used to make a list of works frequently used last Christmas.

DR. CLARENCE DICKINSON

BRICK PRESBY., NEW YORK

#### Morning Service

Break Forth, Bach  
Glory to God, Bach  
Holy angels singing, Russian  
O lovely voices, Matthews  
In a stable, Corsican  
Nowell, Dickinson

#### Afternoon Service

Alleluia, Warner  
On Christmas day, arr. Manney  
In the silence, Norwegian  
We saw Him sleeping, Kennedy  
Arise shine, Saint-Saens  
Sleep my Jesus, Holland

Dr. Dickinson used violin, cello, and harp at each service.

HENRY F. SEIBERT

TRINITY LUTH., NEW YORK

Dear Little One, English  
There were whisperings, English  
All my heart this night, Bach  
Shepherds in the field, Dickinson  
Silent night, Gruber  
Good King Wenceslas, Trad.  
Bright Star Shining, Matthews  
Lo How a Rose, Praetorius  
Sing we all, Trad.

MORRIS W. WATKINS

CHURCH OF SAVIOR, BROOKLYN, N. Y.

Silent Night, Gruber  
Lullay My Liking, Holst  
Calm on the Listening, Parker  
Christmas Rose, arr. Carey  
Hodie Christus Natus Est,

Sweekinck

Sing Lullaby, Howells  
Welcome Yule, Gritton  
Good King Wenceslas, Trad.  
Three Star-Led Kings, French  
Hallelujah, Handel

Sleep Little Dove, Alsatian  
Silent Night, Gruber

JULIAN R. WILLIAMS

ST. STEPHEN'S, SEWICKLEY, PENN.

Magnificat, Stanford

While by my sheep, 17th Cent.

Still Grows the Evening, Bohemian

Shepherd's Christmas Song,

Austrian

In dulci jubilo, De Pearsall

Lo How a Rose, Praetorius

Good King Wenceslas, Trad.

Alleluia, Slovak

Orison Carol, Breton

### GENERAL SELECTIONS

The following numbers were found on the programs of famous organists throughout the States and Canada; selections are not given space here unless found on many programs:

Still grows the evening, Bohemian  
Deck the Hall, Welsh  
Noel Alleluia, Finn  
Christmas Song, Holst  
Bring a Torch, Bach  
Alleluia, Palestrina  
When the Sun, arr. Knight  
Rejoice Greatly, Gadsby  
It is the Dawn, Gale  
O Bethlehem, arr. Dickinson  
Jesus Christ is Born, arr. Smith  
Gesu Bambino, Yon  
No Lullaby, Clokey  
Sing O Sing, Rogers  
Come O Come, Normandy  
From Heaven Above, Christiansen  
Touro-Louro-Louro, Saboly  
How Far is it, Trad.  
In the bleak mid-winter, Holst  
Man be Merry, Rowley  
All poor men, Welsh  
Balulalow, Warlock  
Great God of Heaven, Trad.  
Before Dawn, Andrews  
Through the Dark, Daniels  
Out on the Plains, Spanish  
On a Winter's Night, Mackinnon  
Virgin at the Crib, Montani  
Away in a Manger, Mueller  
Come Hither, McCollin  
O Wonder ineffable, Vittoria  
Glory to God, Noble  
While Shepherds Watched, 17 Cent.  
Shepherds Vision, Parker  
Prayer of a little child, Norden  
Merry Bells, Praetorius  
In Dulci Jubilo, Candlyn  
From Heaven High, Trad.  
Sleep Holy Babe, Candlyn  
Mary kept all these things, Barnes  
Christmas Bells, Stevenson  
Trees do Moan, arr. Gaul  
Joyously Peal, Coombs  
Babe in the Manger, Dickinson  
Shepherds and the Inn, arr. Gaul  
Stars lead us on, arr. Gaul  
Shepherds' Story, Dickinson  
First Nowell, arr. Whitehead  
Virgin by the Manger, Franck  
Angel's Story, Camilieri



Have Ye Heard, arr. Dickinson  
 Glory to God, Wismar  
 Three Kings, arr. Rameau  
 What Child is this, English  
 Birthday of Son of God, Wismar  
 Good News, arr. Bach  
 We Three Kings, Hopkins  
 Hark What Music, Latin  
 God Rest You, Trad.  
 Angels Were Singing, Trad.  
 Joyful Christmas Song, Gevaert  
 People Look East, Besancon

#### CANTATAS

Following is a list of the cantatas used last Christmas season on the calendars at hand.

Clokey's "Childe Jesus" given by Ferdinand Dunkley, St. Charles Ave. Presb., New Orleans; A. Leslie Jacobs, Wesley M. E., Worcester.

Matthews' "Story of Christmas": by George Lee Hamrick, First Baptist, Atlanta.

Matthews' "Eve of Grace": by Miss Alice Andrew, Third Presb., Washington, Penn.

McKinney's "Mystery for Christmas": by A. Leslie Jacobs, Wesley M. E., Worcester.

Parker's "Shepherds Vision": by N. Lindsay Norden, First Presb., Germantown.

Stoughton's "Woman of Sycahr" by Ferdinand V. Anderson, Bethesda-by-the-Sea, Palm Beach.

### Service Suggestions

Based on the Events of Next Month's Calendar

#### A NEW FEATURE

In response to the requests of our readers we present herewith several service suggestions, based upon the vast quantity of music of all kinds available in the editorial offices by virtue of the unending stream sent from all publishing houses for our review department.

This month the easy service, within reach of the average organist and average choir, is planned for the old style of church program that centered its main attention on what the preacher had to say. Such a service affords the organist a wide latitude of selection and he may use many things that would be out of place in a religious service.

The difficult service this month is, in contrast, planned for a truly religious service where the emphasis is not placed on a lecture but rather on a consistent program aimed at that much more helpful atmosphere in which man brings himself face to face with the Supreme Being in spirit, head, and heart. Here program-music, entertaining music, flippant

and gay music is entirely out of place. Accordingly the selections are not chosen for any value they may have in entertaining a congregation, as this congregation is present for more worthy purpose.

The aim of the seasonable service, dealing with the beginning and passing of time, is to present a program of beautiful and helpful thoughts and moods, centering not around the comments of a man but on the Bible itself, though the minister will probably talk a little at some time in the program, for one reason or another. The present example of this service was not aimed to be within reach of modest choirs and organists, but it is; there are no real difficulties anywhere. It will be noted that the service begins with the words of the Bible and ends similarly, but the transition is from the meditative, awe-inspiring, to a glorious shout of praise, finding its climax in the Psalm and Doxology, and postluded by a brilliant organ number.

This magazine is not in favor of omitting the postlude very often. What if the congregation does not listen to us? We do not function in the true service as entertainers to be listened to, but rather as cogs in a complicated instrument built to produce for mankind a sum-total of wholesome reflections and thoughts. Sometimes the lack of a prelude or postlude can be made most effective, but if either is omitted merely because we as a profession insist upon being attentively listened to or we won't play at all, we work against our own best interests.

Readers are heartily invited to contribute such service suggestions themselves for the benefit of all.

#### BIRTHDAYS SERVICE

*Easy, for Preaching Service*

Roland Diggle, A Festal Procession, Schirmer, 50c.

John Hyatt Brewer, "God's Garden," Ditson, 15c. Chorus or quartet.

Giuseppe Ferrata, Reverie, Fischer, 50c.

Mozart, arr. Macrum, "Alleluia," Ricordi, 20c. Chorus.

Ernest A. Sheppard, Chant Joyeux, Presser, 40c.

*Difficult, for Religious Service*

Roland Diggle, Toccata Jubilante, Ditson, 75c.

R. Huntington Woodman, "O Lord I Will Exalt Thee," Schmidt, 16c. Chorus.

John Hyatt Brewer, "God's Garden," Ditson, 15c. Chorus or quartet.

George W. Andrews, In Winter-time, Fischer, 60c.

#### SEASONAL SERVICE

*A Sunday Evening Program*

Organ prelude omitted. At the appointed hour the organist improvises a few pianissimo chords and either the minister reads Gen. 1:1-5 while the organist continues ppp improvisation, or the soloist sings the passage from Haydn's "Creation," reader or singer performing from an ante-room.

Organ: Alfred T. Mason, Dawn, Ditson, 50c.

Soprano: Latham True, "Morning Hymn," Cressey & Allen, 60c.

Reading: Gen. 1:24-31.

Chorus or quartet: John Hyatt Brewer, "God's Garden," Ditson, 15c.

Reading: Gen. 6:1-7.

Choir: two verses of an appropriate prayer-hymn. Or such a hymn sung by the congregation and choir.

Pastoral prayer.

Choir: J. Christopher Marks, "Lord Remember Not our Offences."

Announcements.

Congregational hymn, during which offering is taken.

Address, closing with sentence of prayer.

Choir response: Wesley, "Lead me Lord." Congregation remains in meditation while organist plays abbreviated version of Will C. Macfarlane's Evening Bells and Cradle Song, Schirmer, 60c.

Reading: Psalm 150.

Doxology. Congregation remains standing for—

Benediction.

Organ: Roland Diggle, Toccata Jubilante, Ditson, 75c.

—DR. EGNER—

Dr. Frederic T. Egner, of Welland Avenue United, St. Catharines, Ont., has been appointed to Cronyn Memorial, London, Ont., beginning his duties there Nov. 8. The new 50-stop Casavant will be used in fortnightly recitals, continuing the series Dr. Egner carried on so successfully in St. Catharines.

Among the cantatas given by Dr. Egner in St. Catharines during his ten years there, in addition to his 53 recitals, were Handel's "Messiah" and "Judas," Gaul's "Holy City" and "Ruth," Cowan's "Rose Maiden," Haydn's "Creation," Stainer's "Crucifixion," and Rossini's "Stabat Mater."

Dr. Egner has also been conductor of the Lincoln Regimental Band and has been, according to the St. Catharine Standard, the "outstanding figure in local music circles." Several of his compositions have been recently published, as noted in T.A.O. review pages.



## Recitals & Entertainment

### In Carnegie Hall at Last

An Organ Recital presented to Paid-Admission Audience  
In New York's Greatest Auditorium

**P**IETRO YON is entitled to the profound thanks of every professional organist in America. If actions speak louder than words, we must admit that Mr. Yon is virtually the only concert organist in the world today who would dare venture a paid-admission organ recital in Carnegie Hall, the greatest auditorium in New York City. We have had the world's most famous organists in recital in New York, and following Mr. Yon's leadership some of our own best recitalists some few years back had the habit of a paid-admission recital in Aeolian Hall, and later Town Hall; but that habit has been conspicuous in recent years for its abandonment. Even Mr. Yon skipped a season or two.

It began to look as though the organ as a concert instrument, on a par with the piano, violin, voice, and orchestra, was not in the running. It couldn't be done. Free recitals, yes, many of them; but there's no organist in America with an ambition limited to playing free recitals without fee. Mr. Bonnet, if memory is trustworthy, was the only distinguished visiting organist to venture a paid-admission recital in New York. Among our own Americans who did it, we recall, alphabetically, Richard Keys Biggs, Charles M. Courboin, Lynnwood Farnam; if there were others, they will please excuse our failing memory; we would like our list complete but can remember no others.

At any rate, for various and sufficient reasons Mr. Yon passed a season or two without his annual recital, but this year he has come back in finer form than the organ has ever seen before, for he chose as the scene of his recital not one of the smaller halls available but the largest—the hall where the Philharmonic, Paderewski, Hofmann, and all the greatest of our artists appear. The organ is a 4-110-4528 Kilgen of 53

voices; readers will find the stoplist in T.A.O. for September, 1929. It is the Hall's first attempt at a four-manual organ of adequate proportions; let us give the management credit for that very worthy move.

#### MR. YON'S PROGRAM

Bach, Prelude and Fugue Em  
Bach, Concerto 7  
Bach, Fantasia and Fugue Gm  
(Bach, Toccata and Fugue Dm)  
Lemare, Concertstueck  
Yon, Minuetto Antico  
Joio, Notturmo Napoletano  
Remondi, Musetta  
Renzi, Toccata  
(Yon, Echo)  
(Yon, Gesu Bambino)  
Oboe and organ: Rheinberger, Rhapsody  
Do.: Passagni, La Piva Montanara  
French horn and organ: Ravanello, Meditazione  
4 horns, trumpet, trombone, organ:  
Yon, Concertstueck  
(Encore)  
(Yon, Concert Study No. 1)

With the auditorium and its four great balconies accommodating a surprisingly great audience, the lights were extinguished, all save a few on the stage, and Mr. Yon began his program, heaviest numbers first. The E minor Fugue, done with fine feeling, was followed by the not very engrossing two movements of the Concerto, and then came the Great G minor, with all the accustomed brilliance and independence that characterize Mr. Yon at his best. The audience demanded more at the close of this group, and got the best performance of all four—Bach's D minor, a composition in which Mr. Yon excels himself. That D minor is ideal material for an audience.

The second group opened with the Lemare Polonaise, light but worthy diet for concert audiences; then in his own number (erroneously styled a canon in the octave by the annota-

ter) we had an example of the artist's freedom, for he played it in quite different manner than at former concerts—it happens to be a favorite with audiences; if it is not given on the program it is demanded as an encore. This bit of rhythmic joy was followed by a lovely rich melody, done most beautifully for those who still retain that age-old longing for melody. Two more Italian works added further contrasts and completed the diet—the first, colorful; the second, brilliant. And two encores had to follow.

The Rheinberger Rhapsody for oboe and organ is a delightful and novel work—novel only because it is never heard, though it deserves to be. The combination of oboe and organ was as interesting as it was effective. We recommend it for those who have an oboe available. The Passagni seems to have been an adaption, but a highly meritorious one. On the other hand, the Ravanello was written for French horn and organ, and is another work that should be used wherever a French horn player can be found. How much more interesting and appropriate were these instruments than the commonly-used vocal assistant.

The new work by Mr. Yon for organ and six brass instruments needs more than one hearing before a just appraisal can be made. It is a new idea, and one likely to be cultivated but little because of the difficulties of actual public performance. It is rather expensive business to use seven artists in the rendition of one composition. The difficulties are great; cheers for Mr. Yon for not being stopped at any time in his career by mere difficulties. He's not that kind of an artist.

The encore following, new to us, we cannot identify—a charming picture painted in rhythm and color, somewhat like the well known Boex Marche Champetre and equally worthy. And then the fifth and last encore, Mr. Yon's own Concert Study. He discouraged further encores and the audience went home. We had already had a full feast. First Bach, then a group of fancies,

finely contrasted, and finally something brand new to audiences—organ and other instruments.

For stage presence Mr. Yon is a model. He looks the artist and acts the artist, perfectly poised, devoid of mannerisms, short-haired, immaculate and precise in dress. He likes his music and the audience feels it. Music made to be enjoyed. No trickery played on an audience's credulity. Just plain, unadorned, deeply-felt art. And a big audience, big enough to make an artist happy even when spread over the biggest concert hall in the Metropolis. Many an artist has been heartbroken by the empty seats there, but there seemed to be more seats filled than empty this time—and for an organ recital. Incredible. I believe only Mr. Yon would dare do it, and he could not do it if his artistry were not fully supported by all the other items as necessary as an adequate technic itself is.

Much beautiful voicing was heard in the organ. Unquestionably the Kilgus have done their utmost to make it as good as it can be made, and they have reason to be proud of their accomplishment. Perhaps if Mr. Yon can duplicate his feat every year and even improve upon it year after year, the value of the organ as a concert instrument may be proved and Carnegie Hall management induced to increase their organ appropriation and give better and greater space to the housing of even a larger organ. The Philharmonic uses about 125 voices; it is not unreasonable to hope for an organ one of these days with at least that many. The beginning has been made and certainly the Kilgus are ready to install the increase when the organ profession has proved the need for it.

Since the climax of the organist's fondest dreams would be to fill Carnegie Hall for a paid-admission organ recital, I propose hats-off to Mr. Yon for this most noble beginning. His effort calls for the loyal support of the whole profession.

—THE EDITOR.

### Free Public Recitals

Three Events of Unusual Value  
In the Recital Field

CARL WEINRICH

ALSO PLANTS AN ELM IN MEMORIAM  
AT HOLY COMMUNION

The other evening we saw a photograph of the newly planted elm tree which will stand, for generations we hope, over the final solitude of what was the revered Lynnwood Farnam.

In our momentary absorption in the thought of how fitting this kind of a memorial seems, the idea which engrossed us was that this tree will increase in stature and breadth and beauty and dignity as the years go by and never, never will there be about it any air of spectacular newness nor of pretentious hollowiness.

Carl Weinrich's recitals at the Church of the Holy Communion began in the Bach Series on October fourth. This series contained the 45 chorale preludes from the *Orgelbuchlein* as well as a quite grand assortment of the larger preludes, fugues and toccatas. Later in the season this will be followed by a series of Vierne and still later a rendition of the organ works of Brahms. On the whole the prospectus seems to this writer about the most interesting assortment of music that any organist has offered within a similar compass of time and situation.

Weinrich's capacity seems unquestionable—surprisingly so. He played his first Bach program with individuality and real zest. Enthusiasm and deep sincerity put his technical performance absolutely on the level of the works themselves. His musical conceptions are robust, healthy and good humored—just the sort to grip and hold an audience already educated in the very best. Whereas the casually inattentive person might have assumed that Weinrich would be slavishly imitative we find him asserting his own faith confidently and in his own voice telling some of the grandeur of the innermost secrets of organ music.

So Weinrich, too, raises an elm in memory of his distinguished teacher.

Here and there, doubtless, there will be other memorials, plaques of bronze, bits of stone, dedicated, inscribed, prayed o'er. Some may even think that books should be written in memoriam. But stone and bronze are inarticulate and do not grow with the years and if books must be written let them be, if possible, like that elm at Saskatoon and like Weinrich's living memorial in New York. Let them be of such kinds as grow in stature and breadth and dignity.

—AA. BURR.

EDW. EIGENSCHENK

A LA WANAMAKER—BRILLIANT  
CHICAGOAN IN NEW YORK

It may be looking a gift horse in the mouth but 's' fact that every time I go to Wanamaker's I gape with renewed wonder at that rattan proscenium in the concert hall. And I wonder when the philanthropist will call in some depressed decorator and

let him go at the place generally. An old lady with needles and thread could do wonders with that knitted proscenium—a little tatting here—a little crocheting there! And while this is going on their organ genius will be enjoying himself in his hobby of tuning and regulating.

Well, it only goes to show that if you give them a free performance they'll find somewhere else to go! If you charge them for it they'll be glad to get there and afraid to criticize it. That's the public. That's me.

### THE PROGRAM

Gigout, Grand Choeur Dialogue  
Widor, Scherzo (4)  
Widor, Finale (4)  
Handel, Allegro Moderate (Con. 4)  
Delamarter, Prelude Gregorian  
Haydn, Andante (Sym. D)  
Veilier, Le Moulin  
Vierne, Divertissement  
Clokey, Canyon Walls  
Schumann, Sketch Df  
Vierne, Scherzo  
Bach, Fugue a la Gigue

But the foregoing has nought to do with Eigenschenk. With the first blast from the Grand Choeur Dialogue he blew out the discouraging miasma induced by that bamboo proscenium. The Widor Scherzo I have waited twenty years to hear (don't ask me where I've been waiting). This version of it was eminently satisfying. Full of the grace and humor that is Widor. The Finale to the Fourth was played in much less pompous fashion than I've heard it before. Eigenschenk made it fresh and lively.

Delamarter's Prelude was spread like peanut butter between Handel and Haydn. It was spread thinly and seemed, if you can listen to such simile, like peanut butter with bits of ground glass in it. Phonetical music, I suppose. Over my head.

The Handel and Haydn numbers struck a new note, spite of their antiquity. There was a primitive boldness in them that became quite grand, such as one might not have expected from a young player. And they came over like novelties. The rest of the program was whimsical and witty. Clokey's Canyon Walls seemed to be exceptionally well received but my favorites were the last three courses. The Bach Jig was done with a simplicity of registration that violated some of the traditional editings but after all a Jig is a Jig before it is a Fugue and perhaps the editors have been too anxious to accentuate the fugue at the expense of the jig. There are many fugues for organ and only a

few jigs so I rather like this Eignschen Edition.

For encore he played his Jarnefelt Prelude; an interesting job in arrangement from orchestra and well worth the effort. On insistence he followed this with some familiar but un-nameable popular tune. He did this very simply and nicely with no arpeggios in the left hand, showing that an organist can unbend without grovelling!

—AA. BURR.

#### MR. JOHN CONNELL

AMERICAN DEBUT AT WANAMAKER'S  
IN NEW YORK CITY

Nov. 2nd Dr. Alexander Russell presented in an organ recital the conductor of the Johannesburg Symphony Orchestra, former Dean of the Faculty of Music of Transvaal University, and Municipal Organist of Johannesburg, South Africa—Mr. John Connell, who has come to America to get acquainted with our orchestras and organs. He brings

with him 22 recordings of native African "music," which strangely enough seems to be influenced by the ancient Greek modes. And he lectures on native South African art. Mr. Connell for this tour has prepared five different programs; American composers are represented on each. The program presented in his debut was confined to German, British, and American composers.

#### THE PROGRAM

Reger, Introduction and Passacaglia  
Rheinberger, Pastorale (Son. Df)  
Bach, Prelude and Fugue Am  
Wesley, Holsworthy Air  
Harwood, Dithyramb  
Faulkes, Concert Overture Ef  
Hollins, Romanza  
Gretchaninoff, Meditation  
Lemare, Rondo Capriccio  
Baldwin, Finale, Son. Cm

## An Open Letter to a City

Cleveland, Ohio, you spent a good sum of money for a magnificent municipal organ some years ago; do you know why? Frankly, we do not know, and we suspect from your actions that you'd find it difficult yourselves to say why you did it.

Now suppose you had spent ten thousand dollars on an automobile for your Mayor, and after he had taken a half-dozen rides in it, he ordered it to storage and made no further use of it; what would you do about it? If the car wouldn't run, would you find out why?

Again, Cleveland, if you paid a good price for the heating plant of your great auditorium and your citizens were freezing in the place this December, would you do anything about it?

Well, what are you now going to do about your organ? It is a truly magnificent organ in itself; everybody says so—everybody who isn't interested in selling you some other organ instead of the one you bought. If you put milk into your Mayor's automobile instead of gasoline, if you drain out the oil and replace with wet sand, if you take the air out of the tires, you're not going to get very efficient transportation for your Mayor when he wants to go anywhere in the style befitting the great city of Cleveland.

And if you have made the mistake—everybody makes mistakes now and then; only the coward refuses to recognize and correct his own mistakes—of putting your organ in the wrong place, isn't it only fair to the pride and prestige of the city of Cleveland that you acknowledge it and get down to the business of correcting it? If your City Treasury had made a mistake and dropped a hundred thousand dollars under a ton of coal, wouldn't you move the coal and get your money back?

You've dropped a lot of money, Clevelanders, into a great and beautiful organ, and your own experts in the organ profession are united in telling you that you tumbled into a little error and now need to laugh it off, repair that little detail, and get your money back again. If you buy art treasures, you want to be privileged to see them now and then, don't you? You'd object if you went into the Museum and found your Rembrandts down in the basement behind the furnace, wouldn't you? Certainly; you buy pictures to look at. And you bought an organ to listen to. Why don't you object to its being locked away off in rooms where it can't possibly be heard?

Cleveland, you've never before fallen down on idealism and plain common-sense. You've stood upright among cities. You've been a city the whole nation could be proud of. You've spent money and effort to make Cleveland beautiful, ideal, delightful. You have not stopped tourists on the broad highways entering Cleveland and asked, "Will you be sure to spend lots of money in our stores if we let you in?" Why ask your organ if it will make money for you if you repair that little mistake somebody made out there? You can bring up a naughty child by promises and rewards, but you don't kid yourself that way all your life and expect to be a Man. No! You pay the bill. You want life to be rich in beauty.

One of the greatest municipal organs in the world! And you've hidden it under a blanket, Cleveland! Where's your head? Where's your heart? Cleveland, where is your civic pride? Is money the only thing that talks to you? No, we know it isn't. Now you wake up and prove to yourself too that it isn't.

—THE AMERICAN ORGANIST

Mr. Connell's style is vigorous, snappy, and typically American. His music never dies of strangulation by slow tempo. He radiates energy, and yet is quiet and dignified in demeanor at the console and on the stage. Of his own abundance of energy he assigns himself many more registrational tasks than would really be required of him, and he faced the terrors of a tricky console unafraid and unconquerable. While he has a fine feeling for melody and color, his chief asset would seem, if we judge by his debut, to be virility and brilliance in climacteric passages. For example, the playing of the Baldwin Finale was undoubtedly the best work of the program—brilliance, dash, fire, conviction. Yet in great contrast to these qualities was the serene beauty of his melodic feeling in the Rheinberger.

Mr. Connell shows an element of originality and freedom which are highly commendable but not often witnessed. In his Bach Fugue, for example, his phrasing was full of points of personality—places where he was playing as only John Connell would or could. Perhaps this sense of freedom may be due largely to the isolation under which he has found himself working for the past decade or more, for in Johannesburg he has been the one and only supreme musician at work; he has had to devise his own methods, work up his own inspiration, write his own laws. He has done a commendable job of it.

Here then we have at last a distinguished visitor who comes to America as a guest, with that fine but heretofore rare sense of courtesy that has made him use an American composition on every program; the five programs show four native



Americans and three Americans by adoption, plus one Canadian—eight compositions emphatically associated with America. Mr. Connell has chosen to defy the traditions established in America for touring concert organists and play from note; on the other hand, unlike other touring concert organists, he is not playing one program but five, and there's not a repetition on them anywhere.

The Herald-Tribune critic mentioned his "lucid, expressive performances, suggesting sensitive musicianship and a command of subtleties of shading in color and volume."

Other consoles will give him fewer problems, and he may elect in other recitals to center upon the perfect presentation of fewer registrational changes, thus easing up considerably on the work he assigns himself, without in any essential sacrificing the beauty of performance as it affects an average audience. After all, life is too short to worry about too many refinements all at once. When we elect to play a strange organ in public, we need not aim to exemplify too perfect an ideal in registration, for that is rather the job of the man who plays the instrument regularly. We have seen in America that type of visitor who could think that piston registration was quite good enough for the limitations of American appreciation. Mr. Connell shows quite the opposite tendency and works harder than necessary to please us. Which is just what I said at the beginning—that he's American, American in vim, vigor, genuineness, and willingness to work. And those traits in an artist are always commendable.

—T.S.B.



#### —ALLEN IN BACH—

Prof. Warren D. Allen of Stanford University is presenting the Little Organ Book of Bach, combined with the six delightful sonatas, in a series of seven programs during December and January. Each choralprelude is prefaced by the singing of the chorale by members of the University choir, and the programs have been arranged with reference to their subjects—Advent, Passiontide, Easter, etc.

Sixty programs were given by Prof. Allen in his series last year from Oct. 2 to Aug. 24, which summarize as follows: 69 compositions by 17 German composers, 52 by 22 French, 44 Bach, 37 compositions by 22 Americans, 20 by 16 English, and 28 works by 21 composers of other nationalities. There were 210 performances of organ compositions

and 125 of transcriptions; in all there were 250 compositions and 99 composers represented.

Representative programs by Prof. Allen are frequently included in the program columns, to which the reader is referred; the following compositions represent some of the contemporary American works used in the recitals:

Bingham, Twilight at Fiesole  
Deems Taylor, Dedication (Through the Looking Glass)  
Egerton, Veni Emmanuel  
d'Antalfy, Christmas Chimes  
Yon, Primitive Organ  
Nevin, Will o' Wisp  
Held, Prayer for Peace  
Noble, Gloria Domini Prelude  
Noble, Triumphal March  
Yon, Christus Resurrexit  
Diggle, Toccata Jubilante  
Barnes, Int., Romanza, Scherzo (1)  
Gaul, Old Mother Daguerrotype  
Gaul, Chant for Dead Heroes  
Barnes, Toccata Gregorian  
Clokey, Sketches from Nature  
Douglas, Legende Bm  
James, Sonata  
Clokey, Mountain Sketches  
Bingham, Puritan Procession  
Hanson, Vermeland

The following are works which especially interested the audience:

Franck, Grand Piece Symphonique  
Karg-Elert, Kyrie Eleison  
Bingham, Roulade Dm  
Erlebach, Folk Carol Suite  
Bantock, Processional (Song of Songs)  
Bach, Prelude Efm  
Beobide, Fantasia  
Debussy, Cortege  
de Falla, Pantomime. Fisherman's Song.

Karg-Elert, Marche Pontificale  
Simonds, Iam sol Recedit Igneus  
Moussorgsky, 6 Pictures from an Exhibition

Handel, Water Music Suite  
Barnes, Toccata Gregorian  
Clokey, Sketches from Nature  
James, Toccata (Son.)

Prof. Allen, as visiting organist and professor of music at Cornell University will repeat his Bach programs there, early in 1932.



#### RENEWED HOPE

CLEVELAND ORGANISTS MAKE EFFORT FOR AUDITORIUM ORGAN

The Cleveland News in its edition of Oct. 15 gave prominent space to the problem of the organ in the auditorium, basing the item on the article in these pages dealing with the unusually large and costly municipal organ installed some few years ago. That great Skinner organ is and ought rightly to be considered one of the art treasures of the city, but

it has evidently never had a fair chance to make its values known, and it is but rarely used.

Our contributor, Mr. Paul Allen Beymer, contended that the whole difficulty is with the acoustics of the building in relation to the location given to the organ by the architect of the building.

The Cleveland News quotes Dr. Charles E. Clemens, Mr. Edwin Arthur Kraft, Mr. Arthur Quimby, and Prof. Albert Riemenschneider as supporting Mr. Beymer's contention. Dr. Dayton C. Miller, professor of physics at the Case School of Applied Science, contended from the first that the acoustics of the building, as it was then proposed and later built, would be ruinous to the great organ.

A recent development was the appointment of a committee by the Guild, with Mr. Beymer as chairman, to promote definite action by the city so that the organ's present disadvantage may be eliminated. According to the News, "The organ is located five stories high above the stage, behind a concrete wall on the arena side and a series of curtains backed by another wall on the opposite side."



#### Recital Selections

*RECITALISTS marked \* have given the organ builder credit on the printed program. The same sign is used to mark the first number of any program given here-with in full, and when it occurs after a title it shows that an assisting artist sang or played after that number.*

*Since space is limited, programs from the same recitalist will not be used in consecutive issues.*

*Programs intended for immediate publication must reach the Editorial Office on or before the first day of the month preceding date of issue.*

*Why not cooperate with "the other fellow" by marking \*\* any number that was a special favorite with your audience?*

#### WARREN D. ALLEN

TEMPLE M. E., SAN FRANCISCO

\*Liszt, Adnor salutarem\*

Dvorak, New World Largo\*\*

Bach, Sonata 1, Adagio. Allegro  
Old Welsh, All Through the Night  
Old Welsh, March of Men of Harlech

#### DR. W. H. BARNES

GROVE CITY COLLEGE

\*Corelli, Suite F

Bonnet, Reverie

Bach, Toccata and Fugue Dm

Karg-Elert, Legend of Mountain

Karg-Elert, Two Improvisations



Boellmann, Ronde Francaise  
Wagner, Lohengrin Prelude  
Schumann, Sketch Df  
Franck, Chorale E

**\*HENRY K. BEART**  
FIRST M. E., YORK, PA.

\*Faulkes, Festival Prelude  
Massenet, Angelus  
Schubert, Allegro (Unf. Sym.)\*  
Stebbins, In Summer  
Saint-Saens, Swan  
Karg-Elert, Legend of Mountain\*  
Bowen, Song of Joy  
Johnston, Evensong  
Bach, Toccata and Fugue Dm

**JAMES W. BLEECKER**  
FLATBUSH PRESB., BROOKLYN, N. Y.

\*Wolstenholme, Handel Sonata  
Beethoven, Andante (Sym. 5)  
Bach, Prelude and Fugue Em  
Debussy, Damselle Prelude  
Debussy, Le Petit Berger  
Schminke, Marche Russe  
\*Dubois, Grand Choeur Bf  
Bach, Passacaglia Cm  
Handel, Largo  
Chopin, Nocturne Gm  
Guilmant, Marche Religieuse

Two programs from a group of four played by Mr. Bleecker on November and December Sunday evenings.

**CYRIL BUSCHLE**

ST. PATRICK'S, MAYSVILLE, KY.

\*Guilmant, Third Sonata  
Schubert, Unfinished Sym.\*  
Franck, Pastorale  
Gregorian Melodies (examples in each of 8 modes)  
Callaerts, Intermezzo  
Stebbins, In Summer  
Demondi, La Goccia  
Barthelemy, Carressing Butterfly  
Weaver, The Squirrel  
Kinder, Jubilate Amen

**\*PALMER CHRISTIAN**  
CENTENARY M. E., ST. LOUIS

*Auspices A.G.O., New Kûgen*  
\*Diggle, Toccata Jubilante  
Hagg, Aftonfrid  
Jongen, Minuet Scherzo  
Franck, Chorale Bm  
Rameau, Air Majestueux  
Stamitz, Andante  
Bach, Prelude and Fugue D\*  
Gilson, Flemish Prelude  
Widor, Fourth  
Clokey, Twilight Moth  
Saint-Saens, The Swan  
Widor, Finale (4th)

UNIVERSITY OF MICHIGAN

\*Bubeck, Fantasie  
Saint-Saens, Prelude E  
Jepson, Pantomime  
Stamitz, Andante  
Krebs, Trio  
Bach, Prelude and Fugue D  
Gibson, Flemish Prelude  
Strauss, Traumerei  
Diggle, Toccata Jubilante

**MARION JANET CLAYTON**

1ST PRESB., NEW ROCHELLE, N. Y.

\*Bach, Two Choralepreludes  
Widor, Scherzo (4th)  
Bach, Toccata, Adagio and Fugue C  
Destouches, Sarabande  
Couperin, Soeur Monique  
Franck, Chorale Am  
Schubert, Litany All Souls' Day  
Mozart, Minuet D  
Gigout, Grand Choeur Dialogue

**\*CHARLES M. COURBOIN**  
MADISON AVE. BAPTIST, NEW YORK  
*Dedicating 3-52 Pilcher*

\*Gigout, Grand Choeur Dialogue  
Schubert, Ave Maria  
Wolstenholme, Allegretto Ef  
Mendelssohn, Sonata 6  
Bach, Toccata and Fugue Dm  
Yon, Christmas in Sicily  
Franck, Chorale Am  
Debussy, Afternoon of a Faun  
Yon, l'Organo Primitivo  
Widor, Toccata (5)

**DR. F. T. EGNER**

WELLAND AVE., ST. CATHARINES  
Schubert, Allegro (Unfin. Sym.)  
Stoughton, Chinese Garden  
Weaver, Squirrel  
Wagner, Prize Song (Meist.)  
Herbert, Babes in Toyland sel.  
Nevin, Sketches of the City  
Buck, Last Rose of Summer Var.  
Widor, Toccata (5th)

**\*C. HAROLD EINECKE**

PARK CONG., GRAND RAPIDS  
\*Guilmant, Introduction (1st)  
Strauss, Morgan  
Franck, Choral Bm  
Downey, Crinolina  
Clokey, Canyon Walls  
Massenet, Meditation Thais  
Revery  
Edmundsen, Concert Variations  
\*Smith, Introspection  
Vierne, Carillon  
Valentine, Minuet  
Bach, St. Ann's Fugue  
Rasbach, Trees  
Russell, Bells of St. Anne  
Franck, Piece Heroique  
\*Faulkes, Ein Feste Burg  
Boex, Marche Champetre  
Wagner, Tristan, Liebestod  
Swinnen, Song of Autumn  
Handel, Largo  
Jacob, Vendanges  
Revery  
Pratella, Gothic Cathedral  
Mulet, Carillon Sortie

**GEORGE LEE HAMRICK**

FIRST BAPTIST, ATLANTA  
\*Smart, Festive March

Stebbins, Cantilena  
Stoughton, In Fairyland  
Franck, Chorale Am  
Yon, Echo  
Liadow, Music Box  
Buck, Var. Home Sweet Home  
Fletcher, Festival Toccata

**\*CLARENCE E. HECKLER**

CHRIST LUTH., HARRISBURG, PA.  
\*Faulkes, Concert Overture Ef  
Wagner, Traume\*  
Bach, Allegro Moderato, Son. 1  
Mattheson, Air  
Hollins, Trumpet Minuet\*  
Jawelak, Madrigal  
Rogers, Scherzoso  
Rebikoff, Danses des Clochettes\*  
Bach, Fugue D

**HAMLIN HUNT**

PLYMOUTH, MINNEAPOLIS

\*Alain, Cortege  
Clokey, Legend. Canyon Walls.  
Bach, Prelude Bm  
Bach, Sinfonia  
Clerambault, Prelude  
Bunk, Aeolsharfe  
Bachere, Communion  
Karg-Elert, Starlight  
Bergquist, Sonata 3 (ms.)  
Arcadelt, Ave Maria  
Saint-Saens, Swan  
Franck, Finale Bf  
The new Bergquist sonata is dedicated to Mr. Hunt.

**\*EDWIN ARTHUR KRAFT**

TRINITY CATHEDRAL, CLEVELAND

\*Faulkes, Concert Prelude and Fugue  
Reger, Two Choralepreludes  
Dethier, Allegro Giocoso  
Jadassohn, Scherzo (canon)\*  
Foote, Pastorale  
Balakireff, Chanson  
Guilmant, Marche Nuptiale\*  
Bartlett, Toccata E

**ADELAIDE MARGARET LEE**

FLORIDA STATE COLLEGE

\*Bach, Concerto Am  
Bach, \*\*Two Choralepreludes  
Corelli, Gigue. Sarabande.  
Rameau, Rondeau d'Auvergne  
Karg-Elert, \*\*Clair de Lune  
Saint-Saens, Gavotte  
Widor, \*\*Andante (4th)  
Bonnet, Romance Sans Paroles  
Kroeger, \*\*Marche Pittoresque  
Grieg, Ave Maris Stella  
Boellmann, Toccata

**EDWARD G. MEAD**

PRESB., CONNERSVILLE, IND.

\*Guilmant, First Sonata  
Franck, Pastorale  
Vierne, Scherzo (2nd)  
Truette, Meditation  
Bach, Fantasia and Fugue Gm  
Nevin, Will o' the Wisp  
Stoughton, Chinese Garden  
Rogers, March (Suite Gm)  
Wagner, Liebestod  
Widor, Toccata (5th)

### Notice

*Programs for this department will not be accepted later than the first day of the month preceding date of publication.*

—THE EDITORS

## JOHN MEARNS

FIRST CONG., LORAIN, O.

- \*Bach, 2 Choral preludes
- Mendelssohn, Sonata 1\*
- Franck, Prelude, Fugue, Variation
- Lemmens, Fanfare\*
- Widor, 2 Mvts., 2nd.

## HAROLD MUELLER

TEMPLE M. E., SAN FRANCISCO

*Auspices A.G.O.*

- \*Hollins, Concert Overture Cm
- Gluck, Andante
- Clerambault, Prelude Dm\*
- Nevin, In Memoriam
- Bach, Three Choralepreludes
- Palmgren, May Night
- Vierne, Carillon\*
- Clokey, Canyon Walls
- Martin, Evensong
- Bonnet, Rhapsodie Catalane

## DR. T. TERTIUS NOBLE

A.W.A. CLUB HOUSE, NEW YORK

- \*Corelli, Suite F
- Albeniz, Mallorca Barcarolle
- Bach, Fuga Scherzando. Gavotte F.
- Barratt, Coronach
- Reinecke, Lento
- Noble, Elizabethan Idyll
- Jarnefelt, Berceuse
- Wagner, Lohengrin Procession
- Guilmant, Grand Chorus D

## HUGH PORTER

2ND PRESB., NEW YORK

*Dec. 27th*

- \*Bach, Two Choralepreludes
- Bach, Pastorale
- Bach, Marche du Veilleus de Nuit
- Maleingreau, Triptyque pour la Noel

- Liszt, Ave Maria
- Reger, Benedictus
- Vierne, Carillon de Westminster

## ALBERT RIEMENSCHNEIDER

BALDWIN-WALLACE CONSERVATORY

- \*Guilmant, First Sonata
- Brahms, Three Choralepreludes
- Sowerby, Joyous March
- Skilton, Afterglow
- Karg-Elert, Clair de Lune
- Martini, Gavotte
- Dupre, Finale

- \*Liszt, Prelude and Fugue on BACH

- Liszt, Ave Maria
- Clerambault, 4 Choralepreludes
- Schumann, Canon Bm
- Reger, Benedictus
- Rogers, Scherzo

- Widor, Finale (8th)

## MISS EDITH M. ROHRS

(Place not given)

*Choir Concert*

- Come to the fair, Martin
- O Peaceful Night, German
- Invictus, Huhn
- Waken lords and ladies, Schaefer
- Absent, Metcalf
- Sparkling Sunlight, Ardit
- Weep no more, Rachmaninoff
- Swing along, Cook
- Owl and pussy cat, Ingraham

Far Away, arr. Mansfield

College Medley, arr. Robinson

## \*EARL W. ROLLMAN

BETHANY EVANG., PEN ARGYL, PA.

*Dedicating 2-20 Wicks*

- \*Kinder, Exsultemus
- Jenkins, Night\*
- Bach, Prelude and Fugue Cm
- Sturges, Meditation
- Kinder, In Moonlight\*
- Bornschein, French Clock
- Liadow, Music Box
- Boellmann, Menuet. Toccata.

(Goth.)

## HENRY F. SEIBERT

GRACE LUTH., ROYERSFORD, PENN.

- \*Burnap, Pleyel's Hymn
- Bach, Liebest Jesu
- Kinder, Caprice
- Mansfield, Concert Scherzo F
- Handel, Largo
- Mendelssohn, First Sonata
- Franck, Piece Heroique
- Schubert, Ave Maria
- Bach, St. Anne Fugue
- Boex, Marche Champetre
- Yon, Gesu Bambino
- Yon, First Pedal Study

## \*LUTHER THEO. SPAYDE

CENTRAL COLLEGE, FAYETTE, MO.

- \*Mendelssohn, Sonata 6
- Boccherini, Minuet
- Franck, Chorale Am
- McAmis, Dreams
- Guilmant, Marche Funebre
- Kinder, In Springtime
- Moussorgsky, Old Castle
- Yon, Hymn of Glory

## ADOLPH STEUTERMAN

CALVARY P. E., MEMPHIS

- \*Hollins, Grand Choeur
- Stebbins, In Summer
- Boex, Marche Champetre
- Liadow, Music Box
- Bonnet, Variations de Concert\*
- Franck, Prelude, Fugue and Var.
- Clokey, Canyon Walls
- Macfarlane, Evening Bells

## DR. LATHAM TRUE

CASTILLEJA SCHOOL

*Clokey Program*

- \*Piano-Organ: Symphonic Piece (5 mvts.)

3 Songs

- Organ, Jagged Peaks
- Grandmother Knitting
- Pipes of Pan

## \*THOMAS H. WEBBER

1ST PRESB., NEW CASTLE, PENN.

- \*Beethoven, \*\*Coriolanus Overture
- Wachs, Pastorale
- Bach, O Man bemoan
- Bonnet, Intermezzo
- Noble, Fantasy Ton-y-Botel
- Dawes, Melody A
- Bingham, \*\*Twilight at Fiesole
- Guilmant, Fugue D
- Wagner, Liebestod (Tristan)
- Boellmann, Ronde Francaise
- Laidow, Music Box
- Bonnet, \*\*Rhapsodie Catalane

## ERNEST WHITE

ST. JAMES, PHILADELPHIA

- \*Corelli, Suite F
- Delius, Pastel
- Yon, Echo
- Karg-Elert, Legend of Mountain
- Handel, Allegro (5th Con.)
- \*Bach, Two Choralepreludes
- Bach, Prelude and Fugue C
- Karg-Elert, Reed Grown Waters
- Sowerby, Carillon
- Vierne, Carillon

*Karg-Elert Program*

- \*Now Thank we All
- Sarabande G
- Landscape in the Mist
- Now is our Salvation
- Bouree et Musette
- Lord Jesus Unto us turn

Mr. White gives a recital at noon every Tuesday from All Saints Day to Easter. The above represent the November programs. Mr. H. W. Hawke was guest recitalist Nov. 24.

MARCH 21, 1896

## T. CARL WHITMER

JERUSALEM CHURCH, PHILADELPHIA

*Widor Program*

- "Symphony" Two, complete
- Fanfare, Op. 20
- Cantabile, 6th

"Symphony" Five, complete

Was this the first memorized organ recital played in America? Was it the first Widor program?

## Special Programs

A Few Recitals Selected from the Many for Various Reasons

## LAVAHN MAESCH

FIRST CONG., APPLETON, WIS.

- \*Franck, Piece Heroique
- Bach, Aria, Orch. Suite D
- Martini, Gavotte
- Stoughton, Fairyland Suite
- Dupre, Verset des Psaumes 3
- Korsakoff, Song of India
- Korsakoff, Bumble Bee
- Rossini, William Tell Overture

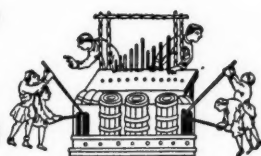
Here's a superb program. It mixes Rossini's jazz with the Franck classic, recognizes the picturesque humor of the master-colorist of the organ world thus far (Stoughton), throws in the serious Bach and Dupre well mixed with the popular Martini and Rimsky-Korsakoff. What more can an organist do to please an audience? And yet the recitalist has not failed to do his duty in the presentation of some genuine organ literature, in which he recognizes both the need for Franck and Bach and the necessity of something American when it is so thoroughly worthy as is Stoughton.

—SCHMIDT—

Mrs. Arthur P. Schmidt, widow of the publisher, died Nov. 10 at her home in Jamaica Plain, Boston.

# Notes &

# Reviews



## Editorial Reflections

### Going Anywhere?

ECONOMY is one of the reasonable things to think about in the readjustment period. While individual citizens are following a plan of intelligent economy our governments, all save the branches under the direct control of President Hoover, are indulging in a wilder orgy than ever, and the vast funds extorted from citizens and corporations on a plea of aid to the unemployed are being used only too often for private gain to whatever extent seems at the moment possible without detection. And we go on preparing for war as though we were sure to have it. I wonder what would happen if some of our organ builders, instead of using their income to build finer organs or more efficient and larger factories, were building walls fifty feet thick and two hundred feet high about their plants on the theory that then if the ordinary forces of law and order were wiped away and a competitor should strike at the plant, they would be prepared to defend themselves. When we entered the world war we were as unprepared as an infant in swaddling clothes, but it didn't take long to get into the stride and show what we could do. On the theory that nations in the past had frequent wars and the nation best prepared to defend itself came out on top, we are insane enough to make believe that nations will always have wars; if our brave generals do not keep us in that belief they will lose some lovely jobs and have to go to work.

In the mean time our representatives in Washington are giving unthinkable sums of our money each year to get votes for themselves, and kidding us that there are enough helpless survivors of a war fought sixty-six years ago to require millions of dollars to feed them.

Economy in government operation will never come till we have a change

of heart and its consequent change of government. Everything about us has changed and improved in every direction, improving especially in efficiency—everything but our government. Some dear old gentlemen—no wiser than you and I and not even imagining the mechanical, mental, and scientific progress to be achieved between their day and ours—dictated what our government should be and how it should act, and we poor blind grandchildren let our grandfathers' limitations be our limitations, too. Funny we don't limit our transportation, communication, and amusement realms to fit their prescriptions just as we limit our political system to fit them.

Economy and efficiency will pretty thoroughly set us all to work again. Take the church for example. If the church passes into the discard, the organ builder and organist will be tremendously limited; the church is a vital spot for us all. Now if the church were efficient in its service to mankind, we all have enough faith in Divinity to believe that it would be prospering. But it has chosen to limit its entire activity and aim to what our great grandfathers had in mind centuries ago. Compare an automobile to a horse-and-buggy and we see what hopeless back-numbers our grandfathers were. Yet the church preaches that these dear old men knew more about both Divinity and humanity than we do.

It is easier to discuss efficiency than economy. It takes true wisdom to know what economy is; a thoughtless man adopts in the name of economy policies that in reality are enthroned extravagance, and he pays the bill for it too—though he charges it not to mistaken economy but to mistaken efficiency. There is the axiom that when a man needs anything he pays for it whether he buys it or not. It's true, too. If you and I really need to buy fifty dollars worth of new music for our libraries, and refuse to spend the money, we

cut off so much of the increased appreciation that would otherwise be ours that before we know it we have lost that fifty dollars several times over in decreased earnings. If a firm really needs to buy another truck for its delivery service, and refuses to spend the money, its delivery service is so badly handicapped that the irritated customers have soon cost the firm more than the new truck would have cost.

If a church needs better music for its congregations, and the officers refuse to buy that new organ or employ the additional singers, they have soon paid the bill ten times over by lost congregations.

There is nothing quite so contagious as success. The firm that can weather the storm, and keep up the cheerful spirit and prosperous appearance, will be the firm to come out on top in these times of testing. And such a firm, if it needs this or that item to complete its equipment or maintain its activities, and thinks it is economizing by refusing to invest, is soon destined to pay the bill many times over.

The Editor of one of America's business journals tells an enlightening story in his November number. A corporation was managing its affairs in six different divisions, each a complete organization in itself; five of the divisions were scoring a loss, but the sixth was applying so much extra thought and effort that it was making enough profit to just about cover the loss of the other departments. In the name of economy, the board of directors ordered a ten per cent salary and appropriation cut against all departments, including the one that neither needed nor deserved such treatment. The men decided to take it good-naturedly and continue extra efforts just the same. Several months later the same board ordered another ten per cent salary cut and again included the sixth department. The men of the department got together to discuss matters. All they could do about it was summed up in the question, "What's the use?" and the action they agreed to take thenceforth to "do just enough to get by." Was it economy?



An organist was engaged to play an organ for a specified number of programs. After the first program he was paid in full and notified that they would not ask him to play the remaining recitals; they had other things they would rather do. The organ programs did not make good.

The organ builder pays the bill for the stupid blunders we of the profession are making in our insistence in catering to the noble traditions of our fathers instead of trying to minister to our audiences. And, dear me, what a frown that organist gets who is the exception. An outcast is he.

Efficiency? Why are organs built? Why are organs played? Do we know? It is distinctly not necessary to go to the opposite extreme and be no better than the common dance orchestra. There is a middle class of humanity, college bred business men and women of very emphatic leanings toward culture; they stand halfway between the science of fugue-writing and the gum-chewers. Strange that we never minister to them with our recitals?

Our publishers this year have shown no temerity; their new publications are more numerous this Christmas than last. The reader has but to read the current advertisements to see that one builder is running a thriving string of dedications this fall; and the world is not so lopsided that one builder is getting all the contracts. Prosperity is not just around the corner, it's right here, only we cannot see it for the dust that has buried it. If we were not so afraid to do a little work with a well-worn broom, we'd have found our buried prosperity long ago.

But when we do find it, we shall probably discover that it doesn't look at all like the thing we expected to unearth with our pick and shovel. Instead of turning out to be a beautiful marble statue which is to be all ours, it will more likely be a stentorian voice roaring at us, "Don't be a coward!"

Coward? Coward? Have we been cowards?

Yes, pretty much, I think we have been. We've been afraid to modernize religion and make it serve man, for fear we'd not know when to stop. We've been afraid to beautify and enrich our organs for fear we'd have no Diapason foundation left to accompany hymns. We've been afraid to mix some simple music with our Bach and Franck for fear an organist somewhere would lift an eyebrow and murmur, "Ah!" We've been scared to death to say to the

prospective purchaser, "No Sir, I did not quote a price that would defraud you in the first place and I am not going to quote you one now that will defraud my workmen." What would be the reaction of an intelligent purchaser if an organ salesman were to fling that in his face?

The American Organist is sweeping the dust away from the prosperity of an ideal—an ideal it has taken fifteen years to form. We know what will be of use to serious organists and what things are but the blarney; we propose to fill our waste-baskets with the loveliest blarney and our pages with the solidest kind of technical diet we know how to raise on this rich American soil, the heritage of the American organ profession and industry. Show thirty-three of us Americans an improved new idea and thirty-two will vote against and one for it, but ten years later we'll all vote for it—and that's still beating dear old England by twenty years. We did that in 1901, and we did it in 1931; we'll do it again as sure as we live in 1932. The woes of humanity, the woes of the organ profession, the woes of the church, the woes of The American Organist. Only last month we received a report of a Guild meeting telling the name of everybody that was there and all about what everybody said;

they thought this ought to be printed and it's our very own fault for once upon a time we did give space to telling the world that Miss Susie Defloot played a recital on a magnificent Cut Rate Sash & Door and we even gave space to telling what Susie played. It's our own fault.

We apologize for that, too.

But we've had enough and these pages henceforth exist for serious diet, including pie and ice-cream now and then; but heaven help any dear subscriber who wants the blarney, we can't help him.

There is too much serious work to be done, and it's got to be done soon or some of us in the industry and profession will have starved to death; we've got to please and displease, doing both with the very same page, for this organ world is not united in thought and creed and never will be I hope. It takes an army of conflicting thought to really make progress; we warn the contestants that fair play is the American way of doing things and we hold as the shining example of sportsmanship Sir Thomas Lipton. You could beat his yachts but you couldn't beat him.

Fourteen years of publication work are now completed. We've declared our aims for the fifteenth year. Coming along with us? We cannot guarantee where we shall go, whether to more Bach or less, to bigger and better Diapason Choruses or to Kinuras, to tunes or to counterpoint. We can only guarantee that we shall go somewhere and investigate what's there. Better come along. There'll be a crowd there all right, for it's the army of leaders we are following. We're spying on them. We want to know where they themselves are going; we want to know what they will be doing when they get there. And we're going to publish the findings, too.



—HARD TIMES, GOOD WORK—  
Pietro Yon upon his return to America Sept. 28 after a summer in Italy was welcomed back by the New York World-Telegram in a two-column article and photo, and quoted as reminding artists that the present time should produce the best in any work of art. "No man does his best work," said Mr. Yon, "when his stomach is full. Depression is a godsend to musicians and composers . . . Some of the greatest art has been produced in garrets." Mr. Yon, honorary organist of the Vatican, played a mass in St. Peter's in the presence of the Pope, with whom he later had an audience.

### Our Schedule

1st of month, copies delivered to subscribers in all States;

20th of preceding month, last mailing to local subscribers;

25th, first mailing to distant subscribers;

20th, last form sent to press;

15th, first form sent to press;

10th, closing date for normal matter needing limited space.

1st, all photographs and text matter requiring extensive space.

Photographs: squeegee prints only, mailed flat, with permission to use if copyrighted, cannot be returned if accepted for publication, person - at - console type not acceptable.

Programs and news items gladly accepted on their own merit.

T.A.O. is a cooperative journal published exclusively for the advancement of the organ profession and allied industries; anything that contributes to that end will receive the magazine's fullest support. The above schedule will be strictly maintained or partially ignored at the will of the Editors in carrying out the purpose of the publication.

THE  
AMERICAN  
ORGANIST



## —FARNAM MEMORIAL—

The first anniversary of the death of Lynnwood Farnam was marked Nov. 23 in Christ Church Cathedral Montreal, by a memorial service and the unveiling of a bronze bust by Alfred Laliberte, with the inscription, "This bust is dedicated to the memory of Lynnwood Farnam, 1885—1930, Renowned Canadian organist, Organist of this Cathedral, 1908—1913."

George Cornish, one of Mr. Farnam's first teachers, was present for the service; the choirs participating were St. James' United, St. James the Apostle, and Christ Church Cathedral, the three churches where Mr. Farnam was successively organist from 1904 to 1913.

Dr. Healey Willan was the orator of the occasion and the organists were George Brewer, Arthur Egerton, J. E. F. Martin, and Carl Weinrich. Dr. Alfred E. Whitehead, present organist of the Cathedral, conducted the choirs in his own "Jesus the very thought of Thee," dedicated to Mr. Farnam; Stanley Oliver conducted "O King to Whom all things do live," written for the service by Dr. Willan.

The complete service was:  
 Bach, Prelude and Fugue E♭  
 Procession, hymn, lesson, prayers  
 "Jesus the very thought," Whitehead  
 Widor, Adagio, 6th  
 Brahms, O how Blessed  
 Karg-Elert, Praise the Lord  
 Dedication of memorial  
 Oration by Dr. Willan  
 "O King to Whom," Willan  
 Bach, In Thee is Joy  
 Bach, Lord God now Open  
 Bach, Allegro, Son. 5  
 Bach, Christians Rejoice  
 Offering, prayers, hymn, benediction  
 Bairstow, Elegy  
 Bach, Valet will ich Dir Geben

## —CORRECTION—

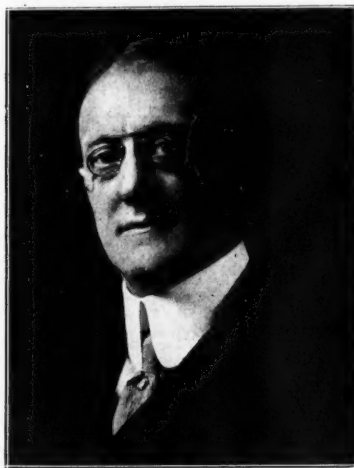
Our November article on Mission Inn, Riverside, Calif., and the recitals of Newell Parker there, identified the organ as a Kimball. "But the facts are, as already published in T.A.O.," that in January of this year this organ was rebuilt by Geo. Kilgen & Son. Some of our readers may recall having seen that news item in T.A.O. early this year. The dedication program for the Kilgen installation given in the Cloister Music Room of the Inn Jan. 19 opened with two California composers (Douglas and Diggle) interpreted by Mr. Parker, followed by soprano, harp, and other instrumental solos, concluding with six organ numbers played by Alexander Schreiner.

## —BACH IN MEMORIAM—

If any utterance of man may be heard beyond the world it may well be Bach's utterance of The Magnificat. The Society of the Friends of Music, New York, sang it, also the "Actus Tragicus" or "God's Time Is Best," Nov. 8 in memory of Mrs. Harriet Bishop Lanier, the founder and late president of the Society.

Mrs. Lanier's struggles to bring to fruition her high and noble ideal, to bring forth the buried and neglected masterworks and give them performance equal to the best that had ever been done, were carried on against the obstructions and attempted frustrations which will always be raised against the person who is utterly sincere in any musical endeavor. And to her memory HER chorus raised the greatest voice of recent ages, the voice of Bach.

Mr. Bodanzky conducted, as usual, thoroughly competently. He showed something to our church choral musicians in his use of two harmoniums, one among the men and the other among the trebles of the chorus. The chorus, trained by Walter Wohllebe, is distinctly improved over that of two years ago and much of its faultless precision is attributed by this hearer to the presence of those two instruments among the singers. In addition there was the organ played by Wilfred Pelle-



MR. ALBAN W. COOPER

who has been appointed to First M.E., Pittsfield, Mass., where he will have three choirs and two organs—a chorus of 40, a choir of girls, and a junior choir of boys and girls. The church organ is a 3m Skinner, and in the Chapel is a 2m Estey. Mr. Cooper has been with Trinity Church, Elizabeth, N. J., since 1925. Born in Newport, England, he has been in America since 1913.

tier, and the harpsichord in the orchestra. Thus Mr. Bodanzky gave fullest representation to the keyboard instruments; used them wisely and effectively in the midst of the Metropolitan Opera Orchestra.

The program notes by Henry Bellamann deserve mention. They added to the contemplative effect and the penetration of Bach's vision. We wondered if J. S. B. himself ever heard as completely satisfying performance of his own work. Yes, we wonder.

—AA. BURR.

## —KIMBALL RUSHED—

The fact that any organ factory has been working over-time these days ought to be classed as news. The epidemic of contracts, many of them college installations, has required that the entire Kimball plant work six days a week and till 7 p.m. each day through October and November. The outside staff of installation men and finishers has been equally rushed. October deliveries included one 3m and two 4m for Grove City College, Germantown Second Baptist, and the William Street M.E. of Delaware, Ohio. November dedications dated at the present moment include the 4-63 in the First Congregational, Columbus, and another of similar size (but quite different specification) in Vassar College's Belle Skinner Hall of Music. The 3m Kimball-Welte in Colorado College was also dedicated in November; Fred H. Meunier did the installation and R. O. Whitelegg the finishing. December dedications will include two 4m Kimballs, in Cornell College, Mt Vernon, Ia., and Ohio Wesleyan University Chapel.

The Welte contracts remaining unfinished when Kimball acquired control have now been completed at the Sound Beach factory and the assets and equipment have been transferred to the main Kimball plant in Chicago.

## —BABYLON, N. Y.—

The 3m Pilcher in the historic First Presbyterian was completed for the Thanksgiving Day service, Mrs. Dora Y. Smith, organist of the church, presiding. This church was organized in 1720 and its present plot on Long Island was acquired in 1783. The new Pilcher was part of a program of redecorating and extensive improvements in the church plant.

## —KILGEN-MICHEL—

Eugene R. Kilgen and Miss Marie von Phul Michel of St. Louis were married Nov. 29, at a private service at which only members of the immediate families were present, and left for a honeymoon in the south.

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John Russell Pope, Architect

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The organ, in keeping with the church, is a KIMBALL of sixty-three stops, four manuals and Echo, with English draw-knob console.

The four-manual KIMBALL organ in the Belle Skinner Hall of Music, *Vassar College*, was dedicated Nov. 22. The three-manual KIMBALL-WELTE in Shove Memorial Chapel, *Colorado College*, was dedicated Nov. 24. The three-manual Watson Memorial KIMBALL-ROOSEVELT in *William Street M. E. Church* (the University Church of O. W. U.) was dedicated Oct. 25. The four-manual KIMBALL in *Cornell College Chapel* will be dedicated in December. The four-manual KIMBALL in Gray Chapel, *Ohio Wesleyan University*, will be dedicated in January.

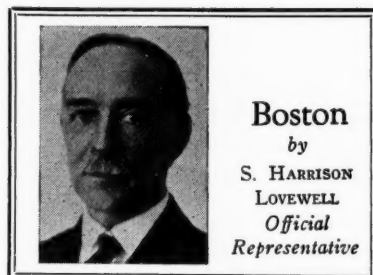
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The following sketch by Mr. Erasme Lahaise should be of interest:

"After 51 years with Hook & Hastings, I have been obliged to retire on account of age; although I am now eighty, I am still in perfect health.

"My associations with great organists have been many. It has been my pleasure to tune organs for

George E. Whiting, S. B. Whitney, Henry M. Dunham, B. J. Lang, and many others. If I did my best to serve them, it was not in vain, for I was always well repaid by their kindness, consideration and respect. I shall miss these men. They were great musicians and gentlemen as well. I offer them my profoundest gratitude.

"I recall with pride that fifty years ago in November I was tuning the organ in the First Baptist Church, Taunton. My assistant at the time was only a boy, but he was a genius. He was no other than Ernest M. Skinner.

"Twenty-three years ago I met an organist who had come from Montreal to give a recital on a small organ I had just finished in a church in Newport, Vt. The young man

appeared the day before the recital and so I had the joy of hearing him play; becoming fascinated by his fine execution, I ventured to remark: 'Why don't you come to Boston? Your excellent playing would there be surely appreciated.' 'Oh no,' he replied, 'I would not succeed as already there are too many good organists in Boston.' This young man was Lynnwood Farnam!

"Long since there was published an article about the very old organ built for Trinity Church, Newport, R. I. At a later time I was working on an organ in the old Christian Church, Portsmouth, N. H., and found this same old organ stored under the belfry, and upon examining it I observed that the natural keys were black and the sharp keys were capped with white bone. I called the minister's attention to this organ, and he promised to communicate with Henry Ford relative to its purchase. This organ was built by Cloyne in 1733."

The resignation of Henry Wry has brought about the placing of Carl McKinley, of the New England Conservatory Faculty, as organist at the Old South Church. He plans to develop a chorus choir.

The First Baptist, Arlington, has appointed Richard B. Wingate as organist, with a quartet under his direction.

Merton Stoddard has been appointed to Eliot Congregational, Roxbury.

Stanley Reis has succeeded R. S. Stoughton at the Ruggles Street Baptist, Roxbury Crossing.

Clarence W. Miller has succeeded Merton Stoddard at the First Baptist, Jamaica Plain.

After a comparatively short time, the position at Union Church, Boston, is vacant.

#### —FATHER FINN—

Announcement is made of a course of 30 Saturday afternoons devoted to Catholic music, conducted by the famous Father Finn, for the benefit of Catholic organists. The subject is divided into two parts: Choral Technic, and Liturgical Music. The main divisions are: Choir Training and Conducting, Ensemble Singing, Gregorian Chant, Medieval School, Modern Styles, and Organ Accompaniment. Under the last comes such interesting subdivisions as: Registration for boychoirs, for men's choirs; specific registration for pure intonation; accompaniment to chants. Here is yet one more opportunity, for the first time available to professional organists, to meet the crisis of the present times in a manner that virtually guarantees success.



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THE NATIONAL, STATE AND LOCAL TUBERCULOSIS ASSOCIATIONS OF THE UNITED STATES

## —AN APOLOGY—

And it's a hearty one too. Incidentally, it is also made without blushes. On page 627 of our October issue THE AMERICAN ORGANIST devoted 75 words of criticism, half of it severe enough, the other half very mild, to Mr. Gottfried H. Federlein on the score that he was presumed to have willingly agreed to demonstrate his important Casavant organ in Temple Emanu-El in New York City for a group of several hundred of his fellow-organists, and then was thought to have nonchalantly announced that he gave only 45 minutes of his time to preparing for it.

If these presumptions had been correct and that was the whole story, Mr. Federlein would deserve criticism and no doubt every serious worker in the profession would as-

sist us in handing it to him. But that is not all. The fact is that Mr. Federlein made up his program the middle of May and devoted much time to its perfection, working at it conscientiously and expertly until he left New York on June 28th for his summer vacation. Mr. Federlein's prefatory remarks to the convention guests were by no means made in the spirit of indifference, but quite the contrary were made in the spirit of the sincere artist speaking to his fellow artists and asking an indulgence due him on the score that he had returned from his vacation only a few days earlier and had been able to spend but 45 minutes in practise since taking his fingers off into the woods to forget consoles and—unfortunately—forget also their accustomed suppleness. Any conscientious organist, with a reputation

worth guarding, would do precisely as Mr. Federlein did and give such facts to his audience, gaining thereby the consideration he had a perfect right to demand.

But not having been to the convention, having at hand a criticism couched in 91 words which the editor deemed too severe, and not knowing the full circumstances as explained here, the editor exercised his editorial duty and rewrote the criticism, shortening it into 39 words, and following that sentence with a second sentence which he hoped would soften the severity of the criticism by apologizing for it. But instead of having that effect, those two sentences now seem to have had "an awful wallop" in them and I certainly apologize to Mr. Federlein for criticizing him when we should have praised him. I did not know all the circumstances, but knew only the one-half. To know, as I do now, that Mr. Federlein lives up to the best traditions of our profession and is just as conscientious as we all ought to be, is indeed a gratification to me. I know Mr. Federlein personally and have always been an admirer of his compositions and his work, both as organist and as one-time Warden of the Guild where he served most conscientiously, expertly, and fearlessly.

So if any of our readers, led by our printed remarks, have joined us in frowning upon this distinguished organist and composer, I now call most heartily, face about and be as jubilant as we are that this famous organist, in a unique position in the Metropolis, is a conscientious, modest, earnest worker of the type that is destined to make the future of the organ world a finer one for all of us.

—THE EDITOR

## Palmer Christian

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### —NORDEN SERIES—

The Sunday evening musicales of Mr. N. Lindsay Norden and his adult chorus of 15 in the First Presbyterian, Germantown, Pa., from Oct. 4 to April 24 include Gaul's "Holy City," Matthews' "City of God," Dubois' "Seven Last Words," Stainer's "Crucifixion," and Gounod's "Redemption" among the cantatas, with special programs devoted to Gounod, Schubert, David D. Wood, S. Wesley Sears, music for women's voices, for men's voices, music of prayer, Negro composers, national music, Philadelphia composers, music of spring, Thanksgiving, and New Year.

### —LUDWIG DIEMER—

Mr. Diemer, for many years organist of Union Presbyterian, Newburgh, N. Y., died Oct. 24 at the age of 74.

## Events Forecast



### —DECEMBER EVENTS—

Ann Arbor, 9,16: Palmer Christian in recitals, University.

Cleveland, 7: Edwin Arthur Kraft, recital, Trinity Cathedral.

Columbus, 6; 4-63 Kimball dedicated in First Congregational.

Great Neck, L. I., 4: Hugh McAmis, recital, All Saints.

New York, 13: James W. Bleecker, recital, Flatbush Presbyterian, Brooklyn.

New York, 27: Hugh Porter, recital, Second Presbyterian.

Philadelphia, 3,15: Newell Robinson and G. A. A. West, two recitals, Germantown First Baptist, new Kimball.

Stanford University, 3,8,10: Warren D. Allen, Bach recitals, the Little Organ Book.

### —PHILADELPHIA—

At the Oct. 27 testimonial dinner given to Senator Richards by the A.O.P.C. and A.G.O. he was presented with a leather folio on the inside flap of which was inscribed:

"Presented to Emerson L. Richards as a token of regard and appreciation by the American Organ Players' Club and Pennsylvania Chapter of the A.G.O."

### —J. LOUIS SAYRE—

After ten years with St. Paul's P.E., Augusta, Ga., Mr. Sayre has transferred his activities to St. Philip's P.E., Atlanta.

### —DUNHAM MEMOIRS—

Any T.A.O. readers interested in securing a copy of the delightful memoirs of Mr. Henry M. Dunham which appeared serially in these pages last year and which have been handsomely reprinted in book form should communicate with our Editorial Office.

### —READER'S WANTS—

Position as organist of Jewish temple desired by man who has had 19 years experience; address R.E.S. care of this magazine.

## For Sale

Hook & Hastings organ; 46 years old; excellent condition; two manuals; pedals; sixteen stops; usual couplers; very low price. Falling Spring Presbyterian Church, Chambersburg, Pa.

### —"DR. STEWART . . ."

is an institution which San Diego simply cannot do without," says the San Diego Union in reporting his recovery from an operation and predicting his early return to the Balboa Park organ.

### —KILGEN ORGANS—

The 3m built for and used by the Miracle Play production is now in its permanent home in University M.E., St. Louis; George L. Scott is organist.

Waterloo, Ia.: St. Peter and Paul R.C. has completed a 2m installation for early dedication.

Sayre, Ok.: First M.E. has contracted for a 2-10, with delivery expected for the Christmas services.

Brooklyn, N. Y.: Immaculate Heart R.C. will have a 3-25 Kilgen, ready for dedication early in 1932 when the new church is to be completed. The 8' manual registers show 7 strings, 3 flutes, 2 Diapasons, and 2 reeds.

Chicago: St. Pascal's Church will have its 3-38 Kilgen ready for dedication early in the new year. The organ includes an Echo or Antiphonal as its third manual division; there are eight registers and Chimes on the Echo manual and three stops in the Echo section of the Pedal. Swell Bourdon is unified at 16-8-4-2.

### —GIFT TO MISS TUDOR—

An unusual occasion was the Nov. 5 dinner to Miss Elizabeth Tudor, soprano soloist of Dr. John Hyatt Brewer's church, Lafayette Avenue Presbyterian, Brooklyn, N. Y., in recognition of her record of faithful service to the church. A platinum bracelet set with 48 diamonds was presented to her.

### —C. H. DITSON—

The estate of the late Mr. Ditson, who died May 14, 1929, has at last been appraised, at \$6,935,938 net. ported in these pages, \$800,000 to the music departments of eight American universities.



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—FORT WORTH A.G.O.—  
Nov. 5 Mrs. H. O. Childress was hostess to the Chapter meeting at Polytechnic M.E. A picture of the guest of honor, Mr. W. J. Marsh, was on the place cards. Organ solos were played by Mrs. Childress, Mary Richardson, and W. Glen Darst; the choir sang two anthems.

—M.T.N.A.—  
Dec. 29-31 at Detroit, Mich., the 53rd annual meeting will be held. Edwin Arthur Kraft gives a recital for the Association in the Museum at 4:30 on the 30th.

—NEW CASTLE, PA.—  
Stoughton's "Woman of Sychar" was given by Thomas H. Webber in the First Presbyterian.

—HOLLYWOOD, CALIF.—  
Richard Keys Biggs dedicated the 2m Maas in St. Ambrose Nov. 2; Miss H. Irsfeld is organist of the church.

—NORRISTOWN, PA.—  
John H. Duddy conducted a Bach concert in Holy Cross Oct. 29 with the combined choirs of Trinity Lutheran and Holy Cross Lutheran; Edward Rechlin was guest artist. Part of Bach's "Christmas Oratorio" is to be sung this month.

—ELMIRA, N. Y.—  
The 4-61 Moller in First Baptist was dedicated Nov. 1, Mr. Harry A.

Hildreth organist of the church presiding at the services and Mr. Wm. A. Goldsworthy giving the dedicatory recital Nov. 3. The entire instrument is expressive; Harp and Chimes are playable from Great and Choir.

—NEW YORK CITY—  
Herbert Stavelly Sammond dedicated his 3-31 Odell in Middle Collegiate Church Nov. 8; Mr. Sammond conducted his chorus of 40 voices and George William Volkel as guest organist played six organ solos. The program will be presented in the proper column of our next issue.

—EIGENSCHENK—  
Edward Eigenschien's concert tour at the beginning of the season included recitals in Princeton University, Milton College, Wheaton College, and these states: S. C., Penna., N. Y., and N. J.

—SEIBERT—  
Henry F. Seibert resumed his recitals in Town Hall, New York, the middle of November. Other engagements to mark the opening of the season were played in Royersford, Pa.; Middletown, N. Y.; Hightstown, N. J.; Mt. Vernon, N. Y.; Brooklyn, N. Y.; White Plains, N. Y.; and Nov. 8 for the Westchester County Lutheran and

Reformation festival when he directed a chorus of 100 voices.

HEINROTH TO NEW YORK  
Dr. Charles Heinroth, formerly of New York City, at Carnegie Institute in Pittsburgh since 1907, has been appointed to the College of the City of New York, beginning his duties there Feb. 1 when Prof. Baldwin attains retirement. Prof. Baldwin began his recitals at City College Feb. 11, 1908.

—G. CRISS SIMPSON—  
Mr. Simpson transfers his activities from Trinity Lutheran, Lawrence, Kan., to First Scientist, Kansas City, where he has a 4m Steere. He retains his position with Kansas University.

—"I BELIEVE. . ."  
that it is up to the organist to make his work attractive to those who attend church," says Mr. Thomas H. Webber, of the First Presbyterian, New Castle, Pa. Mr. Webber has a 4m organ, 4 soloists, chorus of 16, and two children's choirs.

—WM. H. OETTING—  
A series of 9 class lessons once a month from October to June is being given in Pittsburgh Musical Institute by Mr. Oetting on the Choral Improvisations of Karg-Elert and choral preludes of Bach and Reger.

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## MR. EDISON

## THE FUNERAL SERVICE AND A LITTLE ABOUT HIS MUSICAL TASTE

In reporting the burial services of the beloved Thomas A. Edison the newspapers mentioned the playing "on an ancient pump organ" of two old favorites of Mr. Edison, "I'll Take you Home again Kathleen" and "Little Gray Home in the West." Albert Spalding, Felix Salmond, and Ernest Hutcheson (violin, cello, piano) played Bach's Air, Beethoven's first movement of the Moonlight Sonata, Wagner's Evening Star Song, and Arensky's Adagio, the first three being favorites of Mr. Edison.

Dr. Alexander Russell was the organist and his instrument was the little Mason & Hamlin melodeon upon which Mr. Edison used to play; Dr. Russell played by special request of Mrs. Edison, and the two old songs were thus interpreted by Dr. Russell and Mr. Arthur Walsh, violinist and vice-president of the Edison Laboratories Inc., at the opening of the service; they closed the service with the hymn "Now the day is over."

It was an occasion of supreme contrasts. The little melodeon, three simple tunes, a friend and associate as amateur violinist—contrasted with the extreme complexities with which Mr. Edison had dealt all his life, and the presence of such national figures as Mrs. Hoover, Mr. Ford, Mr. Firestone,

Owen D. Young, president Hibben of Princeton.

Years ago when Dr. Russell was organist of the First Presbyterian in Newark a gifted young boy played the violin at one of the special Sunday evening musicales. He later made his first public appearance with Dr. Russell. When he went to the Edison laboratories as one of Mr. Edison's assistants in connection with the music aspects of the phonograph being then developed, Mr. Edison became interested in him and thus Mr. Walsh later became a much loved member of the Edison household. It was Mrs. Edison's wish to have him play these old melodies just as he had often done before for Mr. Edison's delight.

Readers may have noticed that in some of the published photographs

of Mr. Edison and his laboratories there was one which showed a rank of wood pipes among the equipment. He was perhaps chiefly interested in the recording aspects of music, though he had often played the little Mason & Hamlin. In his experiments he noticed that straight, solid, smooth playing and singing, and music along simple or melodic lines, recorded better than dramatic music or dramatic interpretation, and he accordingly developed a marked preference for the former. He did not like dramatic singers or players and developed keen prejudices along these lines. In music as in other things, he was a man of critical

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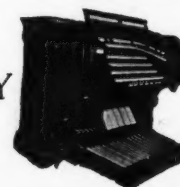
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—BLOOMER, WIS.—

The 2-33 Midmer-Losh specified by Father Wojak for St. Paul's R. C. was dedicated Oct. 27 in recital by Dr. Wm. H. Barnes; the organ was finished by D. S. Wentz.

## Edward Eigenschenk



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—TRADITION?—

In 1901 they held a conference over the pedal clavier. Some thought the new-fangled invention of the concave-radiating clavier was a fine idea. There were 33 of the organ world's most famous members who recorded their votes thus:

- 22 for the flat and straight;
- 7 for the concave;
- 3 for the radiating;
- 1 for the concave-radiating.

Credit to whom credit is due. It was Dr. William C. Carl who alone had the foresight to realize that this new device was good.

—CASTELLINI—

John Castellini, organist of St. John's, Deer Park, Ohio, has been appointed conductor of the Glee Club of Xavier University.

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—HOORAY!—

Charles Raymond Cronham, Jr., gave joy to the world on October 22nd at Portland, Maine. Both mother and father are deservedly famous musicians, the one a vocalist, the other an organist. Hooray!

—DETROIT—

The city is now completely without municipal organ music, as the official incumbent has been released and no money appropriated for the organ.

—NEW YORK CITY—

Anne Gillen is now in her fourth season as organist of the Barbizon, that famous "residence for students of art, drama, music" and business and professional women.

—PHILADELPHIA—

According to a report in the New York Times 50 musicians were returned to the Stanley-Warner houses which had been without music since the strike of the musicians in September. The union is said to have served notice that these musicians would be dropped from membership if they went to work.

## C. Albert Scholin

### M. M.

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—DELAWARE, OHIO—  
Edwin Arthur Kraft dedicated the 3-35 Kimball in William Street M.E. Oct. 25. G. Raymond Hicks is organist of the church.

—SUMMY IN NEW YORK—  
Clayton F. Summy Co. of Chicago have opened a branch in New York City at 9 East 45th Street under supervision of Dr. Preston Ware Orem.

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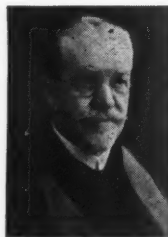
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During the autumn chief interest has been centred upon the opening of the reconstructed organ in St. George's Hall, Liverpool. Built by Father Willis in the early 50's, in 1867 the tuning was altered to admit of equal temperament, and in 1897 the manual compass was altered from GGG to CC, 61 notes, and the pedal compass extended to G, 32 notes, also tubular pneumatic action adopted, most of the Solo organ enclosed, and other improvements effected. Now, at the instigation of Mr. H. Ellingford, Mus. Bac., the present organist, the action has been electrified, inclining keyboards (four) adopted, and an entirely new console and action designed and installed, the enlarged instrument consisting of 120 stops, 38 couplers, 4 crescendo pedals—the largest concert organ in Great Britain.

Another re-opening, perhaps of more academic than historic importance, was that of the Royal College of Organists, London, Oct. 10, the recitalist being Dr. Stanley Marchant, the President of the College and the present organist of St. Paul's Cathedral. The organ was built in 1904 by Norman & Beard, but the present re-construction has been carried out by Harrison & Harrison.

Another noteworthy event is the opening of the 3m in Uppingham School, Rutlandshire, in the northern Midlands. The specification was, for the most part, the work of the music master of the school, Robert Sterndale Bennett, a grandson of the distinguished British composer.

One of the last organs built by

"Father" Willis was that in St. Bees' Priory Church, Cumberland, near the borders of England and Scotland. This organ has now been restored and enlarged, the organist, F. J. Livesey, being one of the few surviving pupils of W. T. Best.

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In "the second city of the Empire," Glasgow, interesting organ events have been the visit of the Glasgow Association of Organists to the Cathedral in order to be present at a demonstration of the additions and improvements made to and in the old Willis organ of Dr. A. L. Peace. Organ music was played by the Cathedral organist, Clifford Smith, by the President of the Association (Dr. Parker), and by my son,

Purcell James Mansfield. Largely through the efforts of the latter, the Royal College of Organists has decided to hold its examinations in Glasgow simultaneously with those in London. These events will take place every January, for an experimental period of three years.

Amongst choral appointments of interest there is that of H. G. Barrett to the conductorship of the Glasgow Bach Society; and the almost unique appointment of P. J. Mansfield to the conductorship of three prominent bodies, namely, the St. Andrew's Select Choir, a society which will celebrate its jubilee next year; the Scottish Co-operative Society's Welfare Choir, and the Paisley Anchor Mills Female Voice Choir, a prize winning choir at many recent festivals. I understand that these societies have practically doubled their membership since the appointment of their new conductor.

In memory of Dr. Hickox, whose passing was mentioned in my last notes, the authorities of St. Mary Abbott's Hospital, Kensington, have decided to place a mosaic panel in the little hospital church in which he played for 45 years, in addition to and in spite of the claims of other and larger positions. The retirement of J. M. Preston, now 70 years of age, from St. George's Church, Jesmond, a suburb of Newcastle-on-Tyne, has caused widespread regret in Tyneside musical circles in which his reputation as a solo performer was that of almost premier rank.

#### —\$1000 PRIZE—

Hollywood Bowl's fourth annual prize for a symphonic work closes March 1, 1932. No restrictions save that the work must be for full orchestra. Address Hollywood Bowl Association, Hollywood, Calif.

#### —PRIZE TO ROME—

Candidates for the American Academy scholarship in Rome must apply not later than Feb. 1 and file two compositions not later than March 1. Full details from the Academy, 101 Park Ave., New York, N. Y. Winner has three years abroad; prize awarded only to unmarried men under 30.

#### —A LEANING SPIRE—

In 1878 the spire of Old South Church, Boston, Mass., was found to be 8" out of plumb; now it is 3½ feet and is to be taken down and rebuilt.

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The Trustees have concluded a contract for the 5-122 Casavant, to cost approximately \$80,000. The organ will be placed in an auditorium, the construction of which will be begun in the spring. Both auditorium and organ are made possible through the bequest of the late Charles M. Hall.

The list of college organs has been increased by 2-15 Estey in Fairchild Chapel. This auditorium seats 175 and serves as the chapel for the Graduate School of Theology. Miss Susan Gray Shedd, senior in the organ department, is organist.

Dr. George W. Andrews, now Professor Emeritus of organ and composition, is enjoying himself in Honolulu. He is organist at Central Union, directs an orchestra and chorus, and has a number of organ students.

It is a pleasure to record the return of Russel Broughton after an absence of one year. He is teaching theory and organ.

Walter Blodgett has begun duties at Epworth Euclid in Cleveland, presiding over a 4m Skinner. Mr. Blodgett is a senior, majoring in piano.

Lawrence Frank, '31, is teaching organ at Parkville College, Parkville, Mo., and G. Winston Cassler, '31, is at Christ Church, Burlington, Ia.

George Otto Lillich, teacher of organ, played before the Northern Ohio A.G.O. in Stambaugh Auditorium, Youngstown. Nov. 2 he played a short opening recital on the Estey in Fairchild Chapel.

Bruce H. Davis, of the organ faculty, who has been at the Fairmount Presbyterian in Cleveland for many years, succeeds Dr. George W. Andrews at the First Church in Oberlin.

Miss Lillian Horton and Miss Rosalie Tucker, both seniors in the

organ department, were successful in the examinations for the A.A.G.O.

—GEORGE O. LILLICH

### —CLOKEY CANTATA—

Among the first to present the new "We Beheld His Glory" by Joseph W. Clokey are: Ralph Layman, Pomona College; John Smallman, First Congregational, Los Angeles; Mr. Monser, Immanuel Presbyterian, Los Angeles; and O. V. Hauschildt, Winfield, Kan.

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## —TO SOUTH AFRICA—

One of the unusual features of Mr. John Connell's visit to America was his broadcast from the private studio of one of America's greatest artists over a nation-wide network and by short-wave to England and South Africa. We believe the historically-minded can confidently record this as the first occasion in history when an organ program was thus broadcast.

## —"OLD CLOTHES?"—

"Are any of the readers of these lines wearing clothes purchased 17 years ago? That is what the men and women in our choir are doing," says the 12p. bulletin of Mr. Walter B. Kennedy's church in the opening gun of a campaign to purchase new vestments. We predict they'll get the money.

## —BLODGETT—

Walter Blodgett has been appointed to Epworth M. E., Cleveland.

## —A STRAW—

The University of Pennsylvania is trying phonographs instead of organists and lantern-slides instead of sermons at the "religious" services and claims an 80% increase in attendance.

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Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Staten Island, N. Y., for October, 1931.  
State of New York } ss  
County of Richmond }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443. Postal Laws and Regulations, printed on the reverse side of this form, to wit:

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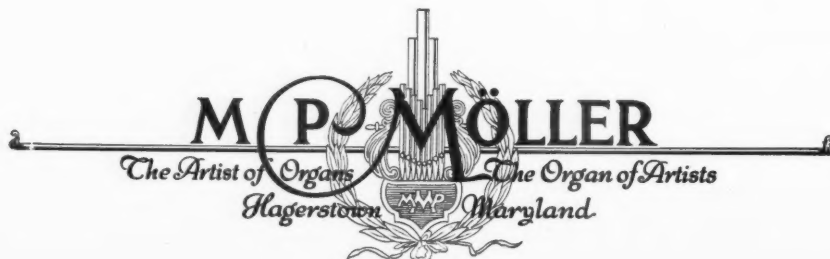
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# Index \* Volume 14 \* 1931

## THE AMERICAN ORGANIST \* New York

### FRONT COVERS

Elks Temple, Los Angeles, Jan.  
Covenant Presb., Cleveland, Feb.  
The Temple, Cleveland, March  
Ottobeuren Monastery, April  
Weingarten Monastery, May  
Auditorium, San Antonio, June  
Law Residence, Port Chester, July  
Intercession, New York, Aug.  
Riverside Church, N. Y., Sept.  
St. Patrick's, New York, Oct.  
An Organ Case, Nov.  
Cathedral of St. John, N. Y., Dec.

### FRONTISPICES

Dr. Lynnwood Farnam, 20  
Emmanuel Console, Boston, 84  
Mr. Edwin Scott Votey, 148  
Ottobeuren Chapel Case, 212  
Weingarten Gallery Case, 276  
Neresheim Monastery Case, 340  
Passau Cathedral Case, 404  
Old Trinity, New York, 468  
Riverside Chapel, New York, 532  
Dr. Lynnwood Farnam, 596  
Mission Inn, Riverside, 660  
Mr. John T. Austin, 724

### EDITORIALS

Getting Better, 47  
Experiences, 110  
Maintaining Its Prestige, 171  
Three Problems, 237  
They're Your Affairs, 303  
Perversions, 363  
What Size Organ, 429  
The Old Town Invites, 492  
More Work, 553  
Is That So, 618  
Progress, 686  
Going Anywhere? 747

### ARTICLES

Brewer, Dr. John Hyatt, 280  
Carillon Playing, 28  
By Edward C. Douglas  
English Organs, 473,537  
By Sen. Emerson Richards  
Farnam, Dr. Lynnwood, 23,85,219,  
By T. Scott Buhrman 288,343  
To Have known the Spirit, 21  
By Aaron Burr  
His Ideas on Organs, 34  
By Dr. W. H. Barnes  
Teaching and Registration, 149  
By Alex. McCurdy, Jr.  
Lawrence Gilman's Essays, 85  
Memorial Service, 85,749  
Fundamentals of Success, 469  
By LeRoy V. Brant  
Galloway, Dr. Charles, 285  
By Dr. Ernest R. Kroeger  
and Walter Wismar  
German Organ World, 213,277,341,  
405  
By Sen. Emerson Richards  
Good Old Days, 603  
By Miss Louise F. Thayer

Modern Idea, 730  
Modern Music Again, 222  
By Allan Bacon  
Music Composition of Present, 661  
By Victor Vaughn Lytle  
One Man—and Imagination, 666  
By Harvey Gaul  
Process or Product? 411  
By Walter Lindsay  
Rangerton Organ, 620  
By T. Scott Buhrman  
Serious Fun in Good old Days, 725  
By Dr. Oscar E. Schminke

### HISTORICAL REVIEWS

A.G.O.:  
Convention, 434  
By Dr. Wm. H. Barnes  
and Edward C. Douglas  
Examinations, 491  
Penna. Resolution, 563  
German Congress, 725  
By Dr. Oscar E. Schminke  
Moller Celebration, 314  
By Edward C. Douglas  
N.A.O.:  
24th Convention, 378,491  
Program in Full, 554  
Report, 626  
By Dr. Wm. H. Barnes  
Penna. Protest, 568  
O.B., O.A., & E. Convene, 566  
Aftermath, 593  
By Donald S. Barrows  
Riemenschneider Classes, 376  
Westminster Choir Festival, 499  
By Mrs. R. Krehbiel Jacobs

### REPERTOIRE and REVIEW

Baumgartner's Concerto, 47  
By Leslie Grow  
Books, 204,270,398,462,590,718  
Bossi's "Joan," 40,104  
Calendar for Jan. 720, Feb. 56, Mar.  
78, Apr. 186, May 241, June 272,  
July 336, Aug. 400, Sept. 464, Oct.  
528, Nov. 592, Dec. 656.  
Cantatas, 526,652,714,716  
Christmas, 650,714  
Church Music, 138,204,334,524,588,  
Collections, 12,268,588 650,714  
Current List, 142,270,398,654,716  
Easter, 138  
Foreign Organ Music, 16,140,206,  
270,336,464,528,592,718  
Music for Jan. 720, Feb. 14, Mar. 80,  
Apr. 140, May 208, June 272, July  
334, Aug. 400, Sept. 462, Oct. 526,  
Nov. 590, Dec. 656  
Organ, 12, 138, 202,268,334,460,524,  
588,656  
Sonatas and Suites, 268,334,460  
Thanksgiving, 652

### POEMS

To Lynnwood Farnam, 25  
To a "Movie" Organ, 428  
By Harriett A. Turdik

### SPECIALS

Man of Vision, 240  
By LeRoy V. Brant  
Rise and Walk, 159  
By Herbert N. Casson  
Time for More Work, 157  
MUSIC  
"The Apple Girl," 693  
By Donald S. Barrows  
"Seeking Jesus," 736  
By Edward C. Douglas



### THE ORGAN

Dr. Barnes' Editorials:  
Differences Again, 292  
History, 731  
In Behalf of Truth, 348  
Multiple Expression, 31  
Mr. Porter's Views, 477  
Riverside Organ, 544  
Small 3m, 417  
Some Differences, 92  
Some History, 604  
Tuning and Servicing, 416  
Advance in Tonal Design, 597  
By J. B. Jamison  
Belt of New Design, 369  
Completing the Story, 477  
By Hugh Porter  
Convenience vs. Tradition, 732  
By Harold Vincent Milligan  
Estey's Courageous Step, 545  
By Dr. Wm. H. Barnes  
Farnam's Ideas, 34  
By Dr. Wm. H. Barnes  
Hamilton Organ, 31  
By Frederick C. Mayer  
Historically Speaking, 605  
By Tyler Turner  
In 1846, 674  
By Dr. Samuel J. Riegel  
Let's Pay the Price, 228  
By a Salesman  
Organs for Organists, 670  
By Harold Funkhouser  
Pipe Ornamentation, 350  
Raising Old Pressures, 669  
By Dr. Wm. H. Barnes  
Rangerton Organ, 439,620  
By T. Scott Buhrman  
Riverside Organ, 533,732  
By Harold Vincent Milligan  
Small Organ, 36  
By Edward C. Douglas  
Synthetics, 419  
By Tyler Turner  
Tonal Structure, 293  
By Tyler Turner  
What One Organist Learned, 95,153  
By T. Scott Buhrman  
What Size Organ, 429  
By T. Scott Buhrman  
ACCESSORIES  
Bass Coupler, 418  
Pressure Canceller, 418  
Triaulephone, 33  
POINTS & VIEWPOINTS  
Chimes in the Rear, 37  
Educating a Salesman, 331  
Estey in Opera, 242  
Estey Survey, 36



Kimball buys Welte-Tripp, 495  
Measurements, 248  
Raising Money, 298  
Residence Organs, 78  
Seems Only Fair, 368  
Small Organ, 37  
Small Organ, *Mr. Benham*, 97  
Stoplist Printing, 229  
Tariff 35%, 497  
There and Here, *Mr. Losh*, 604,734  
Tradition, 757



### THE CHURCH

Prof. Dunham's Editorials:  
A.G.O., 735  
An Experience, 160  
Composition, 675  
Dangerous Trend, 299  
Discipline, 608  
Farnam, Lynnwood, 38  
Getting a Position, 481  
Improved Materials, 230  
One Example, 352  
Only One Head, 99  
Sermonized, 551  
Summer, 420  
Advantages of Church Chorus, 421  
By *Carl F. Mueller*  
American in England, 162  
By *Miss Louise C. Titcomb*  
Analyzing New York Examples:  
Mr. Wm. A. Goldsworthy, 737  
Dr. David McK. Williams, 738  
Antiphonal Musicale, 552  
Calendar Suggestions, *Prof. Dunham*, 38, 104, 160,230,300,352,420,  
481,551,608,675,735  
Children's Choirs, 252  
Choral Response, 39  
Financing It, 232  
Vestments, 300  
By *Miss Elizabeth Vosseller*  
Choral Presentations:  
"Crucifixion," 164  
Plainsong Service, 423  
By *LeRoy V. Brant*  
German Church Music Congress, 74  
By *Dr. Oscar E. Schminke*  
In Oldest New York, 609  
By *T. Scott Buhrman*  
Meeting Today's Needs, 678  
By *Hugh L. Smith*  
Organizing and Conducting a Choir,  
By *George I. Tilton* 100  
Religious Services, 41,166,233,353,  
355,424,483,676  
Goldsworthy's Service, 353,737  
Shure's Service, 354  
Two by Mr. Jacobs, 676  
Service Selections, 42,166,233,266,  
355,396,484,613,679,739  
Service Suggestions, 740  
Volunteer Choirs, 161  
By *Mrs. R. Krechbiel Jacobs*  
Volunteer Choir Work:  
Consonants, 231  
Enunciation, 39  
By *A. Leslie Jacobs*  
Wellesley Conference, 306  
By *Miss Marjorie Martin*

Westminster Course, 677  
By *Miss Edith E. Sackett*  
POINTS & VIEWPOINTS  
A Fine Answer, *Mr. Kreuzburg*, 50  
An Excellent Plan, 381  
Another Answer, *Mr. Pond*, 51  
Church Music, 174  
Dedicating an Organ, 41  
Dedications, 424  
Dorr's (Wm. Ripley) Method, 40  
Effect and Cause, 232  
High Finance, 701  
Impoverished, 310  
One Way to Do It, 41  
Opportunities, 240  
Orchestral Accompaniments, 625  
Postludial Programs, 300  
Prelude Interest, 689  
Protest, *Mr. Tyler*, 441  
Service Idea, 355  
Skyscraper Churches, 701,730  
Time to Act, 373



### RECITAL & ENTERTAINMENT

Appeal to Reason, 684  
By *Willard Howe*  
If Columbia Presents, 234  
By *Aaron Burr*  
In Carnegie Hall at Last, 741  
It's all in the Diet, 425  
By *Firmin Swinnen*  
Mercersburg Recitals, 490  
By *Daniel Heefner*  
Municipal Recitals, 301:  
Atlanta, 485  
Cedar Rapids, 358  
By *Marshall Bidwell*  
Cleveland, 614,743,744  
Detroit, 614  
Memphis, 485  
Minneapolis, 615  
Portland, Maine, 234  
Portland, Oregon, 485  
Pueblo, 681  
Saint Paul, 682  
San Diego, 427  
By *Dr. H. J. Stewart*  
Open Letter to a City, 743  
Program Building, 616  
By *Firmin Swinnen*  
Radio-Organ-Orchestra, 632  
By *Dr. Roland Diggle*  
Three a Day, 683  
Three-Organ Experiment, 366  
Tremulantiferoso, 46  
By *James Emory Scheirer*  
Yea Facile, 185  
By *Aaron Burr*  
PROGRAMS  
Allen's Series, 744  
Dickinson's Lecture-Recitals, 167  
Farnam's Series, 167, 301  
Musicales, 166, 233, 433,483,493,503,  
617,635,680  
Program Notes, 302,489,635  
Program Types, 44,106,236,301,489,  
746  
Recital Programs, 42, 105, 169,235,  
266, 330, 360, 379,394,487,611,616,  
Scholin's Series, 493 685,744  
Weinrich's Bach Series, 685

POINTS & VIEWPOINTS  
Atlantic City Again, *Mr. Nevin*, 302  
Can It Come Back, 302  
Gibson (Archer) Broadcasts, 362  
Golden Rules, 173  
How to Do It, *Mr. Eltermann*, 45  
Many Recitals, 109  
Opportunity, 689  
Renewed Hope, 744  
Some Favorites, 235  
Syracuse Results, 302  
Total Loss, 699



### COLUMNS and FEATURES

Business Talks, 113,184,307  
Corrections, 53, 76, 374,559,634,699,  
749,753  
Cover Plate, 213,307,356,500  
Events Forecast, 50,112,120,250,350,  
691,754  
Magazine Notes, 486,552  
Prizes, 46,368,423,491,494,501,759  
Readers' Wants, 51,754  
Registration Bureau, 78,183,245,254,  
311,374,509  
Uncensored Remarks, 172,494,561  
By *Gordon Balch Nevin*

### CRITIQUES

Connell, John, 743  
Doersam, Charles Henry, 235  
Eigenschenk, Edward, 742  
Finn, Father Wm. J., Concert, 187  
Friends of Music, 749  
Germani, Fernando, 185  
Goldsworthy, W. A., Service, 104,  
737  
Harris, Ralph, Musicale, 248  
Taylor, Deems, New Opera, 176  
Weinrich, Carl, 742  
Williams, Dr. David McK., Service,  
738  
Williamson, Dr. J. F., Concert, 179  
Yon, Pietro A., 741

### POINTS & VIEWPOINTS

Bring 'em On, *Dr. Schminke*, 315  
Calendar Reform, 380  
Carillons, *Mr. Milligan*, 309  
Edison Funeral, 756  
Fourteen Mistakes, 637  
Liberty Bell, *Mr. Lindsay*, 76  
Orchestras, 495  
O Tempora, O Mores, *Mr. Douglas*,  
52

Raising Money, 298  
Schlieder Courses, 568



### PICTORIALLY

Belt of New Design, 369  
Carillon Clavier, 29  
Chest: Electro-Pneumatic Detail,  
201  
Estey Factory, 456  
Moller Factory in 1881, 314  
Pipe Ornamentation, 350  
Pipe-Room, *Moller*, 335  
Rangerton-Organ Console, 621

### GROUPS

New York, Calvary Choir, 101  
\* Worcester, Mass., Central Choir, 151

## PERSONALS

\*With Photo

Acker, Dr. Warren F., \*7  
 Allen, Warren D., 173,235,744  
 Andrews, Dr. George W., 500,508  
 Austin, John T., \*724  
 Barnes, Edward Shippen, 530  
 Barnes, Dr. Wm. H., 438,\*556,\*567  
 Barth, Hans, 557  
 Baumgartner, H. L., 47,699  
 Bidwell, Marshall, \*361  
 Biggs, Richard Keys, 38  
 Blodgett, Walter, 760  
 Bonnewitz, H. R., 350  
 Bozyan, H. Frank, 120  
 Brant, LeRoy V., 248  
 Brees, Anton, \*29  
 Brewer, Dr. John Hyatt, \*281  
 Brook, Arthur Scott, \*419  
 Candlyn, T. Frederick H., \*18  
 Carney, Al, 114  
 Castellini, John, 757  
 Chadwick, George W., 309  
 Christian, Palmer, \*687,691  
 Clokey, Joseph W., \*71,76,186  
 Coburn, Arthur L., 113  
 Connell, John, 587,\*602,743,761  
 Cooper, Alban W., \*749  
 Courboin, C. M., 299, \*707, 730  
 Crawford, Jesse, 633  
 Crawford, Thomas, \*486  
 Crome, Edward W., 125  
 Cronham, Charles R., 109,234,757  
 Davis, Bruce H., 760  
 DeTar, Vernon, 556  
 Devereaux, Eugene, \*372,633  
 Dickinson, Dr. Clarence, \*556  
 Diemer, Ludwig, 753  
 Diggle, Dr. Roland, \*305  
 Ditson, C. H., 754  
 Doersam, Charles Henry, 556  
 Dorr, Wm. Ripley, 40  
 Dunham, Prof. Rowland W., \*556  
 Dunham, Henry M., 754  
 Edison, Thomas A., 756  
 Egener, Dr. Frederic T., 740  
 Eigenschenk, Edward, \*486,742  
 Elliott, Mrs. P. E., \*558  
 Farnam, Dr. Lynnwood, \*20,59,288,  
 \*347,443,482,497,\*596,625,749  
 Farrow, Dr. Miles, 634  
 Federlein, Gottfried H., 753  
 Finn, Rev. Wm. J., \*557,751  
 Fique, Carl, 54  
 Forster, Paul H., 235  
 Fox, Mrs. Kate Elizabeth, 500  
 Foxley, F. J., 559  
 Gallenz, George, 483  
 Galloway, Charles, 246,\*287  
 Gartlan, Dr. George H., \*327  
 Gehrken, Warren, 506  
 Germani, Fernando, \*81,\*143,175,185  
 Giaquinto, Paolo, 557  
 Gibson, Archer, 362  
 Goldsworthy, Wm. A., 40,104,112,  
 353,650  
 Gruenstein, S. E., 367  
 Hall, H. Everett, 730,735  
 Hall, Miss Ruth Julia, \*613  
 Hall, Wm. John, 178

Haskell, Wm. E., \*263  
 Hastings, Dr. Ray, 186  
 Heaps, Porter, \*205  
 Heinroth, Dr. Charles, 755  
 Herp, Adolph, \*298  
 Hill, Frederick B., \*73  
 Holtkamp, Henry, 242

Hooper, Herbert J., 680  
 Hovdesven, E. Arne, \*490  
 Jacobs, A. Leslie, 676  
 James, Philip, \*40  
 Jamison, J. B., \*195,\*515  
 Kilgen, Eugene R., 749  
 Klein, Charlotte, 571



## ORGANS AND BUILDINGS HOUSING THEM

a—Article. b—Building photo. c—Console photo. d—Digest or detail of Stolist. m—Photo of mechanism, pipework, or detail. p—Photo of case or interior of auditorium. s—Stolist.

Calif., Claremont ... Claremont College ..... Estey, c515,a545,a597  
 Hollywood ..... First Presbyterian ..... Kimball, c229  
 Los Gatos ..... First Baptist ..... Moller, s158  
 Riverside ..... Mission Inn ..... Kilgen, abp660  
 San Diego ..... Balboa Park Pavilion .... Austin, b428  
 San Diego ..... Seventh Day Adventist .. Moller, s607  
 San Francisco .... Grace Cathedral ..... Aeolian, bp207  
 Ukiah ..... Methodist Church ..... Moller, as37  
 Col., Pueblo ..... First M. E. .... Kilgen, s351  
 Conn., Bridgeport ... United Congregational ... Hall, b61  
 Greenwich ..... Rose Mary Hall ..... Skinner, b454  
 Hartford ..... Immanuel Congregational. Austin, p657  
 Kent ..... Kent School ..... Hall, b309  
 Meriden ..... First Congregational .... Austin, p73  
 D. C., Washington .. Fourth Presbyterian ..... Kilgen, p640  
 Ga., Atlanta ..... First Baptist ..... Pilcher, p30  
 Ill., Chicago ..... Epworth M. E. .... Moller, s606  
 Chicago ..... Mundelein College ..... Kilgen, b448  
 Chicago ..... Rogers Park Cong. .... Kilgen, p64  
 Evanston ..... First M. E. .... Austin, b205  
 Lansing ..... First Christian ..... Estey, s298  
 Rockford ..... Court Street M. E. .... Kimball, s98  
 Ind., Franklin ..... Grace Methodist ..... Hall, p437  
 Iowa, Cedar Rapids.. Municipal Auditorium ... Skinner, ab358  
 Davenport ..... Trinity Lutheran ..... Reuter, s479  
 Ky., Covington .... St. Aloysius ..... Hillgreen-Lane, p645  
 Louisville ..... Scottish Rite Temple ... Pilcher, s550  
 St. Catherine .... St. Catherine Academy ... Pilcher, s228  
 La., Baton Rouge .. University of Louisiana... Kilgen, s606  
 Md., Hagerstown .. St. John's Lutheran .... Moller, s673  
 Lutherville ..... College for Women ..... Moller, b579  
 Mass., Boston ..... Emmanuel Church ..... Casavant, c84,p88  
 Worcester ..... Old South Congregational. Moller, s298  
 Mich., Grand Rapids. Grace Church ..... Kimball, s98  
 Greenfield ..... Martha-Mary Chapel .... Aeolian, b11  
 Kalamazoo ..... First Presbyterian ..... Kilgen, p256  
 Minn., St. Cloud ... St. Mary's R. C. .... Welte-Tripp, s94  
 Mo., Concordia .... St. Paul's Lutheran .... Moller, s495  
 St. Louis ..... Centenary M. E. .... Kilgen, s480,cp704  
 St. Louis ..... Eighth Scientist ..... Moller, as158  
 St. Louis ..... Greeley Presbyterian ... Hillgreen-Lane, p145  
 St. Louis ..... Third Baptist ..... Kilgen, p128,p423  
 St. Louis ..... Westminster Presb. .... Kimball, c231  
 Neb., Lincoln ..... Plymouth Congregational. Kimball, b203  
 Omaha ..... Joslyn Memorial ..... Aeolian, c463  
 N. J., Atlantic City.. Convention Hall ..... Midmer-Losh, m108,c419  
 Belmar ..... St. Rose's R. C. .... Hillgreen-Lane, p529  
 Bridgeton ..... Second Presbyterian .... Hall, s350  
 Long Branch .... St. James ..... Hillgreen-Lane, p457  
 Newark ..... First Presbyterian ..... Austin, p3,p668  
 Newark ..... Grace Episcopal ..... Austin, b325  
 Newark ..... Ranger, R. H., Residence. Rangerton, ac621  
 N. Y., Elmira ..... First Baptist ..... Moller, b461  
 Goshen ..... First Presbyterian ..... Austin, b137,s606  
 Lawrence ..... Temple Israel ..... Pilcher, s58

- Kreuzburg, Sherman J., 187  
 Lahaise, Erasme, 751  
 Leet, Leslie N., 175,\*558  
 Levy, George A., \*54  
 Lockwood, Mrs. C. M., \*487  
 Marks, Arthur Hudson, 228  
 Mather, F. H., 552  
 McDermott, Albin D., 381  
 McKinley, Carl, 751  
 McGuire, Felix, \*440  
 Mehaffey, Ernest L., 613,615,700  
 Metcalf, Albion E., 480  
 Milligan, H. V., 113,\*274,\*555  
 Morgan, Miss Catharine, 48  
 Mueller, Carl F., 174  
 Munroe, Miss Florence, 367  
 Neuses, Don Paul, 185  
 Nevin, Gordon Balch, \*249  
 Niver, Harold B., \*325  
 Noble, Dr. T. Tertius, 246  
 Noe, J. Thurston, 376  
 Northcott, Richard, 177  
 Parker, Newell, \*683  
 Pilcher, Wm. E., 3rd, 59  
 Poister, Arthur, \*567  
 Pomerat, Roland, 689  
 Ranger, Richard H., \*623  
 Remick, J. H., 494  
 Richards, Senator Emerson L., \*108,  
 110,\*557,\*567,674,754  
 Riegel, Dr. Samuel J., 250  
 Riemenschneider, Albert, 238,376  
 Riesberg, Frederick W., \*92  
 Rogers, James H., 424  
 Russell, R. M., 552  
 Sackett, Miss Edith E., 355,482  
 Saylor, Rodney, \*3  
 Sayre, J. Louis, 754  
 Schlieder, Frederick, 443,568,700  
 Schmidt, Mrs. Arthur P., 746  
 Scholin, C. Albert, 493,505,\*695  
 Schoman, Carl, 300  
 Seibert, Henry F., \*139  
 Shure, R. Deane, 354  
 Simon, Ernest Arthur, 563  
 Simpson, G. Criss, 755  
 Skinner, Ernest M., \*567  
 Smythe, Frederick R., 634  
 Sprackling, Nelson, 345  
 Stackus, Mrs. Mabel B., \*682  
 Steinmeyer, Hans, 506,\*567  
 Stewart, Dr. H. J., 190,\*427  
 Strickland, W. R., 695  
 Swinnen, Firmin, 428  
 Sykes, Dr. Harry A., \*557  
 Tietjen, Andrew, \*558  
 Titcomb, Miss Louise C., \*248,697  
 Titsworth, A. L., 309  
 Truette, Everett E., 244,376  
 Volkel, George Wm., 557  
 Vosseller, Miss Elizabeth V. F., 177  
 Votey, Edwin S., 107,\*148,152  
 Weinrich, Carl, \*41,56,\*487,\*630,  
 White, Ernest, \*44 685, 742  
 Whitmer, T. Carl, \*666,746  
 Williamson, Dr. J. F., 677  
 Wolstenholme, Wm., 636  
 Woodruff, Clarence A., 250  
 Yerrington, H. L., 106,\*112  
 Yon, Pietro A., 107,\*192,244,691,741,  
 Ysaye, Eugene, 374 \*715
- New York ..... Aeolian Building ..... Aeolian, b521  
 New York ..... Amer. Woman's Building ..... Aeolian, bp643  
 New York ..... Calvary Baptist ..... Welte-Tripp, b69,acp92  
 New York ..... Carnegie Hall ..... Kilgen, bc192,c715  
 New York ..... Central M. E., Brooklyn ..... Austin, a372  
 New York ..... Highschools (7) ..... Estey, a116,c143  
 New York ..... Holy Communion ..... Skinner, as34  
 New York ..... John Street M. E. .... Midmer, p610  
 New York ..... Madison Ave. Baptist ... Pilcher, s674,abcp726  
 New York ..... Mt. Washington Presb.... Hall, b565  
 New York ..... Riverside ..... Hook-Hastings, abp532,acs  
 544,d629,a683,a732  
 New York ..... St. Bartholomew's ..... Skinner, b482  
 New York ..... St. George's ..... Austin, p543  
 New York ..... St. Luke's Mission ..... Hillgreen-Lane, s98  
 New York ..... St. Mark's ..... Moller, b737  
 New York ..... St. Monica's ..... Hall, p239  
 New York ..... St. Patrick's Cathedral... Kilgen, p320  
 New York ..... St. Peter's ..... Kilgen, s606  
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 Poughkeepsie ..... Vassar College ..... Kimball, b265,a366  
 Rochester ..... Concordia Lutheran ..... Kilgen, p512  
 Rochester ..... Second Scientist ..... Hillgreen-Lane, p393  
 Rye ..... Resurrection ..... Welte-Tripp, b17  
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 Indiana ..... First M. E. .... Welte-Tripp, s59  
 Johnstown ..... Zion Evangelical ..... Kilgen, p768  
 Newcastle ..... First Christian ..... Kilgen, p576  
 Philadelphia ..... First Christian ..... Hall, b177  
 Philadelphia ..... Municipal Auditorium ... Moller, b627,c516  
 Philadelphia ..... St. Peter's ..... Skinner, b326  
 Philadelphia ..... 2nd Bapt., Germantown... Kimball, c651,s733  
 Phoenixville ..... St. John's Reformed ..... Austin, as37  
 Reading ..... Northeast Highschool ... Moller, b131  
 Tarentum ..... First Presbyterian ..... Hillgreen-Lane, b323,s480  
 Tex., Fort Worth... First M. E. .... Kilgen, s157,ab165  
 Houston ..... St. Paul's M. E. .... Kilgen, p384  
 San Antonio ..... Gospel Tabernacle ..... Estey, s418  
 Wis., Bloomer ..... St. Paul's R. C. .... Midmer-Losh, s733  
 Stevens Point .... St. Peter's ..... Moller, s351  
 Superior ..... Concordia Church ..... Hillgreen-Lane, p67  
 Eng., Liverpool .... Cathedral ..... Willis, ap537  
 London ..... Alexandra Palace ..... Willis, amp540  
 London ..... St. Jude's ..... Willis, as473  
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 Soho ..... St. Anne's ..... Willis, as476  
 Ger., Menningen ... Catholic Church ..... as406  
 Neresheim ..... Monastery ..... aps340  
 Ottobeuren ..... Monastery ..... aps212,c218  
 Passau ..... Cathedral ..... Steinmeyer, acs406  
 Ulm ..... Cathedral ..... abps214  
 Weingarten ..... Monastery ..... aps277  
 Japan, Sendai ..... Tohoku Gakuin ..... Moller, b762.  
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 Kimball Miniatures, as619  
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